

AMERICA'S WEEKLY

FOR RADIO LISTENERS

Radio Guide

KCA 8764321

WEEK ENDING DECEMBER 22, 1934

TELLS WHAT'S ON THE AIR — ANY TIME — DAY OR NIGHT

5¢

Volume 11
Number 1

In This Issue:

Truth About
The Little
Theater Off
Times Square

How to Dance
Arthur Murray's
"New Yorker"
Latest Craze

Radio Lingo
As Spoken
Behind Scenes

"Mrs. John Law
Gets Her Man"
—Crime Thriller
From Real Life



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How to Dance The New Yorker

Arthur Murray, Who Has Taught Half a Million to Dance, Now Teaches Dancing Over the Air. Here Is a Full Description of His Latest Ballroom Dance Creation, Written by Him. Turn on Your Radio, Tune in a Dance Band, Follow the Diagram, and The New Yorker Is Yours Forever

The Illustrations Were Posed By Dorothy and Dave Fitzgibbons, Premiere Ballroom Dancers Now Appearing in the Empire Room of the Palmer House, Chicago

of people too timid to take their first fancy steps in public.

Shortly after this venture Arthur Murray established his now famous school. It has grown to amazing proportions, and justly so. For he is not only a dancer—he is a born teacher, and both a psychologist and a good business man as well.

His principles are simple. They are based on five fundamental steps: Walking, side-step, pivot, balance, and waltz.

"Anyone can learn them," says Mr. Murray. "And everyone ought to."

And now that his instructions are broadcast over a WABC-Columbia network at 6 p. m. EST (5 p. m. CST) Saturdays, probably everyone will. Leith Stevens' orchestra is going to supply the music for the program, and Earl Oxford, baritone, will sing an occasional chorus.

Mr. Murray has written a series of lessons for Radio Guide, the first of which appears below:

Study this diagram carefully. Follow the steps as numbered. Observe the difference in shading for the feet. Let your radio music and your capacity for fun do the rest

Begin by standing erect with your heels placed firmly together. Then—

- 1.—Step directly forward with the left foot, taking a long walking step.
 - 2.—Walk forward on the right foot.
 - 3.—Glide to the left side with the left foot.
 - 4.—Finish by drawing the right foot up to the left, with the weight on the right side.
- Repeat the entire process, 1, 2, 3, 4 . . . 1, 2, 3, 4.

This step can be danced either to slow or to fast music. If slow, take the first two steps slowly and the last two fast. If the music is of a quick tempo, each step is of equal timing, as in a march.

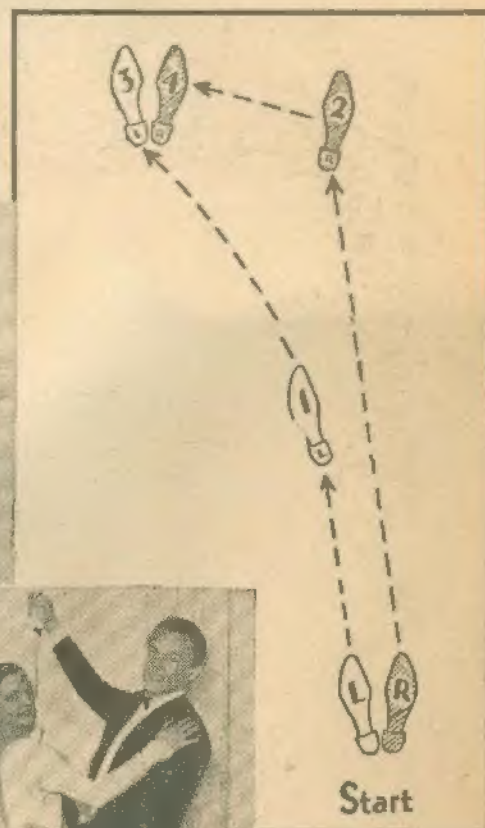
Arthur Murray conducts his radio dance class every Saturday at 6 p. m. EST (5 p. m. CST) over the CBS-WABC network. The program is sponsored by Pin-aud, Inc.

Dorothy and Dave Fitzgibbons at the start of The New Yorker—immediately after the first step is taken



The swing forward, bringing the right foot in advance after the step with the left

Variety may be added for fullest enjoyment



After the step has been completed, the same one-two-three-four which constitutes the dance may be enhanced by adding a few "flourishes"



The New Yorker By Arthur Murray

The New Yorker is one of the few dances originated in America since the craze for the rumba, carioca and cucaracha. I created the New Yorker, and because it is one of the easiest and most delightful steps in the Fox Trot, it is rapidly becoming popular in Manhattan's smart rendezvous.

Beginners as well as advanced students enjoy it and find it simple to learn. If you want to add variety to your stepping, practice the New Yorker every time your radio sends you a Fox Trot rhythm.

Why not dance in your own home? Turn on your radio, roll back the rugs and start now. There is hardly a time of day or evening when exciting rhythms do not come to you over one of the networks or local stations.

It is fun to go to night clubs, but you don't have to do it in order to be up in all the latest—and smartest—dance steps. And you'll have a much better time when you do go out, whether it is to the gayest of restaurants or just across the street to your neighbor's party, if you are sure of yourself—if you know the steps that everyone is talking about.

Arthur Murray now makes this possible. He has taught more than half a million people to dance and, through the medium of radio, he is going to teach millions more.

"Dancing is much more than a social pastime," says Mr. Murray. "It will help you gain poise—and popularity will follow."

"I've known hundreds of timid and self-conscious people to develop charm and assurance when they learned to dance. Their physical posture improves. But that is the least of it. Their psychology changes, too. When they step out with confidence on the dance floor they step out the same way in life."

Arthur Murray was born in New York City. While his earliest ambition was to be a mounted policeman, he soon shifted his interest to the arts. Upon receipt of his high-school diploma he entered an architect's office to work for five dollars a week. He abandoned architecture for dancing when his boss refused him a one-dollar raise.

Perhaps winning a silver cup in a dance contest had something to do with his decision. In any event, he began to give private lessons at this time, and dancing has been his vocation ever since.

He studied under Vernon Castle and was one of Castle's assistants before he went to Marblehead, Massachusetts, to teach. His stay in New England was brief. From there he went south to divide his time between Asheville, North Carolina, and Atlanta, Georgia. He did exhibition dancing in hotels in both places and continued his private lessons.

When he was 23 he decided that his education was not complete and he matriculated at Georgia Tech. A two-year course there in business administration was all that he needed. He had everything else necessary for a successful career, and he proceeded at once to demonstrate the fact.

Dancing lessons by mail brought him both fame and money—not to mention the gratitude of thousands

Makers of the Nation's Dance Music



ISHAM JONES, one of radio's first names, contributes to the dance scene and has added much to American music



GUY LOM-BARDO, perennial favorite, whose orchestra is a family affair. He is literally band king in many homes and theoretically of Canadian royalty



GLEN GRAY, batoneer, originated the first successful co-operative band. His organization is one for all and all for one



RUDY VALLEE, Maine-stay of the Fleischmann programs, is a most unselfish conductor. His hand-up to unknowns is radio lore. In circle is HENRY BUSSE, the genial German. And how he can Teuton that trumpet

The Little Theater Comes to Times Square



By Harry Steele

A closely packed mass of humans filling sidewalks from store-fronts to curbstone—eager stenographers tugging at boyfriends' arms, impatient to make headway through the crowds—middle-aged, elderly men and women, brandishing their radios for one night out, trying patiently to dodge jabs of elbows and tramping of feet. That is Broadway, five minutes before curtain-time of the scores of theaters that dot Long Acre Square and streets that cross it.

Overall a brilliant illumination—cigarette ads, chewing-gum ads, soap ads—dozens of Gargantuan electric signs stuck on tops of buildings, plastered in front of buildings—revolving electric signs, bringing to life madzards knights lifting a lance, a dozen assorted fantastic figures with green faces and red shoes and set in purple landscapes—scintillating and flashing as Broadway's illumination shows in full flair.

Sounds of jazz orchestras, their cacophony designed to lend youth to dancing feet, float from dance "palaces" out to the street—barkers calling the crowds into side-shows and into shops—raucous loudspeakers distorting jazz from current radio shows—automobile sirens screeching protest at delay made necessary by the jam of cars—and all heard to the overtone of nearest neighbors' enthusiastic chatter.

Through the maelstrom of motor cars, making all possible small's speed constraints fit to curb-tons by scores of policemen, comes a taxi. In it rides the true cosmopolite, the First Nighter.

To millions of listeners from coast to coast he is Charles P. Hughes, so real in his characterization of this doughy theater-goer that he has become as legendary as Diamond Jim Brady.

For more than 200 weeks Charles P. Hughes has been presenting The First Nighter with his illusion of a little theater off Times Square in New York. And for more than 200 weeks listeners have been writing to Hughes and to NBC asking actual directions for finding this mythical playhouse.

Which gives rise to a three-horned dilemma: Is the public completely gullible? Are the performers in this broadcast so skillful that they disarm the listener? Or is there magic in radio which permits the fabrication of reality from the thin air of imagination?

For The Little Theater Off Times Square is none other than Studio A in the National Broadcasting Company's headquarters in Chicago; the murmuring crowds are mundane wax records, and the synthetic first nights are the birth and death day of scripts written solely for the air.

June Meredith, star of The First Nighter, (above) who has missed only two performances in two hundred and eight, as heroine and (left) Don Ameche, hero of the hour, with Miss Meredith as they look in action when they broadcast from their Little Theater Times Square Theater

"Where Is the Little Theater?"—"I'm Going to New York and I Wouldn't Miss a Visit to the First Nighter's Playhouse for Worlds." So Write the Listeners. Many Were Disappointed Because of the Reply That Had to Be Sent. Read This Story and Learn the Amazing Truth

the occasion—shows that, like the May fly, live but for the moment.

The unusual presentation now heard each Friday night made its debut Thanksgiving night in 1930. On Friday, November 30, this year, it completed four uninterrupted years when it gave its 208th performance. Of the original cast Charles P. Hughes, narrator and actor, and June Meredith, feminine star of the series, still remain.

Hughes originated the idea from a suggestion contained in a summary of radio's needs by President M. H. Aylesworth of the National Broadcasting Company. As embellished by this canny producer, the idea surely must produce a satisfying echo in Mr. Aylesworth's ears as it rushes down the canyons of radio fame.

To be successful, "the executive said, 'radio must take people out of the drab surroundings of their four walls and transport them to some more enticing surroundings, if only in imagination.'

Hughes then in the theatrical business, read the statement in a trade paper and found in it the gleam of gold.

To his mind leaped the picture of nights along the Rialto, a scene in which he had participated hundreds of times as he served his apprenticeship in the theater. He rose from a gallery candy salesman to first assistant manager of the Illinois theater in Chicago.

It was the most vivid panorama of social brilliance that he could conjure up, he thought, and if he could just recreate it for the microphone he would meet the requirement set forth in the Aylesworth formula for successful radio. He dreamed of transporting the weary stenographer, the romantic spinster, restless adolescents, even the farmer and his wife, to the very lobby of a metropolitan theater—then into the auditorium itself—and finally to some smart night club or cafe.

It took a deal of calculation to fit the bits of the plan together. Those were ramifications rather far flung into compression into the radio form. But cutting here and padding there helped the idea to crystallize, until Hughes finally was ready to present his drama series to broadcast executives.

One of his gravest problems was the choice of material. So completely had he analyzed the First Nighter idea that he realized to present current or previous stage successes would tear down the illusion built up by the introductory effect, the excitement attendant upon an opening night. He knew his matter must not be highbrow, or yet too juvenile. He settled upon melodrama as the safest medium. This was the one example of theatrical idiom that had survived the demoralization of the stage.

This presented another vexatious contingency. Always there was illusion to maintain, so a one-act play could hardly be considered. It would just resolve itself into another radio sketch with radio tricks and radio tricks.

The normal three-act play, on the other hand, came outside the time limitations of radio, and would have been of doubtful quality as an attention holder even if permitted. So Hughes devised a formula of his own, a three-act play, but one which could be expressed in 3,000 words within the half-hour prescribed for dramatizations on the air.

Today, despite the cast which contains two of radio's outstanding favorites, the script is the thing. No Broadway producer ever concentrated more meticulously on his prospective productions than do the First Nighter sponsors.

RADIO GUIDE, Volume IV, Number 5, Week Ending December 22, 1931. Chicago, Illinois. Entered as second class matter at the Post Office, Chicago, Illinois, February 12, 1927. Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917. Copyright, 1931 by Radio Guide, Inc. All rights reserved. Executive, Don Ameche, 231 Fifth Avenue, New York, N. Y. 10011. Editor, Charles P. Hughes, 231 Fifth Avenue, New York, N. Y. 10011. Publisher, Charles P. Hughes, 231 Fifth Avenue, New York, N. Y. 10011. Second-class postage paid at New York, N. Y., and at additional mailing offices. Postmaster: Please send address changes in advance of the time when the change becomes effective. First-class postage paid at New York, N. Y., and at additional mailing offices. Postmaster: Please send address changes in advance of the time when the change becomes effective. First-class postage paid at New York, N. Y., and at additional mailing offices. Postmaster: Please send address changes in advance of the time when the change becomes effective.

The First Nighter Began with a Call Issued by President Aylesworth, of NBC, in Which He Said: "Transport the Listeners to Broadway." The Result was the Beginning of What Has Come to Be the Oldest Program of Its Kind on the Air—Now Past Its Fourth Radio Birthday

sors and the advertising agency which superintends the radio presentations.

For every single First Nighter show which goes on the air, five are enacted with complete sound effects and full studio routine. This quintet of dramas has been selected from the many submitted for the purpose. They are the calls from a veritable avalanche of manuscripts submitted by qualified as well as inexperienced writers. The five have been thoroughly scrutinized for weaknesses even before they are submitted for audition, but so exacting is the "show jury" that it will not finally reject a play until its microphone possibilities have been tested fully.

The jury is an outgrowth of the scanning system inaugurated when it became known that the sponsors were in the market for scripts for the First Nighter. Reading then was a one-man job, but sponsors and agency executives agreed that no one person was qualified to select plays for the many millions who listened.

If one of the four discarded plays has merit, it is returned to the author with definite rewriting instructions.

The tremendous voluntary mail received by the sponsors serves as the weather-vane of public taste and this listener preference is as closely heeded as an oracle.

Already enjoying the distinction of being the longest sustained drama series on the air, the First Nighter appears almost to have attained immortality. Why not, since its sponsors, since it has so richly rewarded them. The company uses a minimum of advertising on the radio, yet its sales have climbed to dizzy figures since the inauguration of The First Nighter.

Contributing materially to the success of the program is the cast itself. The player group revolves around Don Ameche, the juvenile lead, and June Meredith—who, incidentally, has missed only two performances in the series.

It was the addition of Don Ameche to the cast three years ago that materially changed the tenor of the First Nighter shows. Previous to his induction there had been no particular pattern; any dramatic script which met formal specifications was acceptable. But here was a popular juvenile whose presence was expected to stimulate new interest in the series, so it became necessary to draft presentations around him.

The faith of the sponsors in Ameche has been vindicated fully. Along with Miss Meredith, he has become part of the actual fabric of the program. Like many fellow Thespians, Ameche is a convert from Blackstone.

This Barrymore of the air was born May 31, 1908, in Kenosha, Wisconsin, and reached the University of Wisconsin by about as circuitous a route as possibly could have been devised. He matriculated in six schools before he settled down in Madison to begin the pursuit of law.

There he enrolled for college dramatics, and once he got the smell of grease paint in his nostrils and the sound of applause in his ears, he was doomed. He abandoned college for a stock company in Madison, cut his professional eye-teeth there, then followed tradition by moving on to New York. His first Manhattan engagement was as juvenile with Fiske O'Hara.

Vaudville under the Texas Guinan banner was a secondary experience and concurred with the widening of radio's dramatic scope. Word filtered through to local broadcast scouts that Ameche was a more than likely microphone prospect, so it was suggested to him that he come up some time and show off his wares. He hasn't been away from radio since, and on the First Nighter program he hasn't missed a broadcast. He is married and a father, but still is the idol of the hour so far as radio listeners are concerned.

Opposite him in ingenuo roles is June Meredith, whose success story pretty well follows that of her counterpart in the story of the drama. She was "born with a call," so to speak, and side-stepped parental objection

to find her way to the career which her family would have denied her.

Her professional career began in a business office, but she launched it with the determination to devote her earnings to dramatic training. It took three years of alternate work and study to equip her with the background she desired. But having attained it at her own expense and saved \$200 in the process, she too migrated to New York to take a ground course before soaring to the heights.

Her first engagement was the result of her grace rather than of her ability to read lines. A producer to whom she applied asked her to do a bit. The manner in which she carried herself so impressed him that she won the part. Rather an odd background for the invisible art of radio, but it served in June's case.

Her actual debut in radio was a parallel in oddity. She was asked to participate in a broadcast, but misunderstood directions; she didn't arrive until five minutes before program time, and had to go on without benefit of rehearsal. Perhaps excitement gave her acting sort of a breathless quality, as it intrigued Hughes, who happened to hear her.

The First Nighter was just a project at the moment, but the prospective producer opined that with Miss Meredith in the cast the show would have a better chance for acceptance than before he heard her. He phoned her and the alliance was cemented. It has endured ever since.

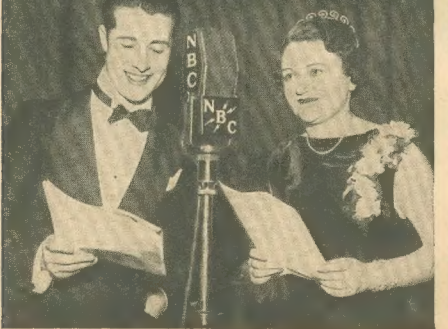
The smallest prop that has helped to sustain the program is the combination actor, philosopher and minstrel, Cliff Souther. Historically he is so adaptable that the play jury worries little about unusual characterizations in any script submitted. Cliff, they know, can master them with a dependability that relieves them of all concern.

So doth The Little Theater Off Times Square. Originally presented on WJBO with the idea of engaging several sponsors by the medium of having the narrator read their mythical advertisements from an equally imaginary theater program, it was seized by the Campa Company as an ideal medium for its message.

More than 5,000,000 bottles of their balm crossed store counters in the year 1933, theoretically a bottle for every other listener to the Friday night program. Little wonder that, so far as the sponsor is concerned, the First Nighter defies the usual menace of boredom bred of repetition.

The First Nighter, sponsored by the Campa Corporation, is heard Friday nights at 10 p. m. EST (9 p. m. CST) over an NBC-WEAF network.

Charles P. Hughes, the First Nighter himself (above)—responsible for the successful air show. (left) Don Ameche, hero of the hour, with Miss Meredith as they look in action when they broadcast from their Little Theater Times Square Theater





Hazel Glenn, soprano of the Lavender and Old Lace program heard over the CBS-WABC network Tuesday evenings, has a wide background of English Music Hall and American Musical Comedy experience

We have been asked by a committee of ether-minded medical students to outline briefly a few of the more prevalent ailments found among persons in the radio business. A list of the most important of these follows:

Announceritis: A mild throat and larynx affliction in which the speech is affected—in fact, very affected. Patient talks with exaggerated accent half-British and half-unintelligible, coupled with severe vowel trouble.

Babies are sacred in Canada. True, babies are sacred in every civilized country, but in Canada not even quintuplets are considered objects of curious gazes—public spectacles—potential freakshow stars.

Such is the belief of Doctor A. R. Dafoe, the old-fashioned Callender, Ontario, physician who ushered the Dionne quintuplets into this world. Standing by the five tiny girls every minute since they were born, Doctor Dafoe sees no reason why the rest of the world cannot be as altruistic as he has been. For though it may not be known generally, the physician has received only a minor fee for his great work, his ceaseless vigil, the many hardships he has had to endure in behalf of the Dionne babies.

And because of this belief, friction has developed between the Columbia Broadcasting System and the good doctor. Over a week ago the CBS network announced plans to broadcast on December 20 from the special hospital the Canadian government has erected for the particular care of the quintuplets. But the announcement appears to have been somewhat premature; Doctor Dafoe says no broadcast will be permitted.

With him in his opposition are three of the four trustees the Dominion government has appointed to preside over the destinies of these extraordinary wards of Canada. Doctor Dafoe refuses to go on the air, he will not permit the babies to go before the microphone, and he has forbidden the nurses to broadcast. If, despite the barrier, Columbia goes on with the broadcast, the star performers will be missing.

THERE'S DRAMA behind the powerful drama in *The Story of Mary Martin*, radio serial relating a wife's struggle to regain the love of her husband stolen by his young and pretty stenographer.

JAMES CRUSINBERRY is the co-author of the script which is to be graduated from a local WMAQ broadcast and go network over NBC-WEAF on January 1 with a daily (except Saturday and Sunday) broadcast at 12 noon EST (11 a. m. CST). But several years

Standing By—

With Ray Perkins

Unfortunately it is frequently revealed as incurable.

Neo-Star Eruption: Enlargement of the head as a result of too rapid rise to stardom. Victim breaks out with rashness, auto-intoxication, and overdevelopment of fatty tissues above the ears. Isolation necessary.

Manager's Fits: Convulsions that seize artist's manager or agent on receiving low bid for his client's services.

St. Sponsor's Dance: A common ailment among program sponsors. Symptoms: nervous tendency to tinker and fiddle with the program. Gradually coming under control.

Hysteria Critica: Hysterical tendency of radio reviewers and critics when praising pet programs. Accompanied by delirium and giddiness. Not dangerous.

Listener's Plague, or Common Earache: A decline in sensitivity of the auditory organs widely prevalent among habitual listeners. Due to malnutrition of the eardrums. Complete rest is chief cure.

Auditionemia: Anemia and general debility found among performers, induced by too constant participation in auditions. Gradual tapering off of auditions is prescribed. The more violent form may result in prostration, apoplexy and finger-nail biting.

Option Fever: Nervous state common among all types of radio persons, including artists, adagency men and time salesmen, concurrent with the approach of option renewal period.

Studiaria (Stop-Watch Pox): Disease peculiar to studio production men caused by prolonged periods of indoor work with insufficient air and sunlight. Symptoms: jaundiced look, combined with mild malaria and twitchiness.

One of the most fascinating sidelights on Life in a Big Radio Studio is the sophistication of juvenile performers. It's a revelation to eavesdrop on the conversation of the kids whose childish voices grace so many a program. Professional youngsters of from twelve to fifteen Springs have the wisdom, critical judgment, and insight into human nature that would do credit to many a mature business man.

No rumba is worthy of the name without the subtle accompaniment of the gourds, those hollow rattles. PAUL WHITEMAN seems happy beyond words when he lays down the baton, picks up a pair of gourds,

and faces the audience on the dance floor for his rattle obbligato. A rapt expression suffuses his face and he performs with sheer inspiration—a master rattle-shaker. His execution of *pianissimos*, *crescendos*, and *forte* passages is magnificent. In fact, he has a rattling good time. Paul usually plays two rattles simultaneously, one in either hand; but occasionally he employs but one instrument, leaving one hand free for mustache-twirling—which he also does well.

The same weekend (Dec. 1-3) that brought grief to FLOYD GIBBONS through the death of his father marked a similar tragedy for WILLIAM WIRGES, the musical director. About the same time Floyd hurried sorrowfully to Mr. Gibbons' bedside in Pennsylvania, Bill was rushing to Buffalo, where Mr. Wirges Sr. lay stricken.

Congratulations to MISS ANNE JAMISON, the new one-audition star of the Palmolive show. Miss Jamison was born in Ireland, the which reminds one that the Irish are getting a few breaks on the air of late, praise be! The Abbey Players, Dublin's repertoire company currently sensational on Broadway, received suitable presentation and peans of praise from Messrs. Kennedy and Lundell. DANNY MALONE was imported from the Old Sod for an NBC build-up, although he failed to land a commercial, bad cess to it! The ageless JOHN McCORMACK has been having his fling on the airwaves. PAT KENNEDY is prospering. MRS. O'KEEFE'S boy WALTER has just had his contract revitalized. *Erin go brag!*

PUPPY DOGGEREL

The say a very neisman
Is Leo Reisman.
You never hear Major Bowes
Say ain't or dese 'n' dowses.
I don't think Mario Cozzi
Was ever a crooner, wozzi?
The things I could tell about Martin J. Porter!
But he works for this mag, so I don't think I orter.

Ray Perkins is at your service with songs and chatter Mondays at 7 p. m. EST (6 p. m. CST) over WEAf and the red NBC network.

Plums and Prunes

By Evans Plummer

ago Crusinberry, at the age of fifty, lost his position as assistant sports editor of a large Chicago newspaper. Let out because of hard times and his advanced years, for the same reasons he could find no work. But HAL TOTTEN, sportscaster of NBC, believed in the down and out newspaper veteran, took him into the Totten home, and soon had Crusinberry regaining confidence in himself.

"Tor" did a grand job of it, and we are glad to put this on the record without his knowledge. Many plums to you, Hal.

Crusinberry's collaborator is JOAN BLAINE, noted radio actress who also stars in the role of *Mary Martin*, wife in the serial. Incidentally, Miss Blaine is great-great-granddaughter of the late celebrated statesman, James G. Blaine.

Off a Live Mike: GENE ARNOLD and the COM-MODORES will be off the Crazy Crystals program December 28 . . . Personality queen VIRGINIA CLARK, the *Helen Trent* of that CBS series, has signed for another sponsor over Chicago's CBS key, WBBM . . . FANNY MAY BALDRIDGE, ex-*Mammy Magnolia* for the former popular NBC series, is busy authorizing lyrics for the themes on the new National Biscuit three-hour Saturday night dance show . . . GINA VANNA, plumpful House by the Side of the Road soprano, recently made such a hit with her first dramatic part that she's being auditioned for an all-speaking, no-singing role in another program . . . CARLOS MOLINA flew last week to Hollywood to screen-test for Universal, and returns this week to open his band's engagement at the Miami-Biltmore Hotel, Coral Gables, Florida, for the Winter . . . MEMO LOA, petite Hawaiian torch with HERBIE KAY's ork opening December 1 at the Edgewater Beach Hotel (CBS mikes) in Chicago, had her

first train ride when she joined the Kay outfit. Hitherto her transportation experiences on the Islands and here had been confined to surf boards, boats and motor cars. She says she still prefers surf boards . . . CYRIL PITTS, slim six feet of dark brown eyes, classic nose and curly black hair, seems to be one NBC tenor who is cupid-proof. Although, in the next breath he hints that any girl who is clever enough to dress well is bound to be clever about other things. Which looks like an invitation, yes?

ALL-AMERICAN season being open, AL PEARCE, who m. c.'s so many of those good West Coast programs, nominates the following as radio's all-star eleven: Dance band, JIMMY GRIER; tenor, RICHARD CROOKS; baritone, JOHN CHARLES THOMAS; comic, FRED ALLEN; crooner, RUDY VALLEE; girl popular singer (*here he refuses to be put in the middle*); balladist, HAZEL WARNER; soprano, GLADYS SWARTHOUT; monologist, ALEXANDER WOOLCOTT; commercial announcer, DON WILSON; microphone quarterback (I want mine back, too), FORD BOND.

All readers who disagree with one or more of the nominations are urged to submit their own, accompanied by one MARTIN PORTER column, torn into thirty-two pieces and with the word "terrible" written upon each piece.

GUS ARNHEIM is engaged at Sam Maceo's famous rendezvous in Galveston, Texas . . . JACK DENNY wanted to be different. Instead of engaging one girl vocalist for his band, he has retained three. They are known as DOT, KAY and E.M., and are the same girls who were featured for eight weeks on RUDY VALLEE'S program . . . DON BESTOR opens next Monday at the new Arcadia Ballroom in Philadelphia. DUCKY YONTZ, his trumpet player, will be vocalist . . . KAY KYSER'S danci-passions from the Blackhawk Restaurant in Chicago have gained deserved recognition and will be extended over the Mutual Chain.

Are You Listenin'?

By Tony Wons

Is it possibly true that ambition never dies? Must a person go on and on and on until he reaches the end, driven all the time by ambition, never given a rest, always wanting more and more, and finally destined to crawl away alone and leave everything behind?—Every single thing that he has so painfully acquired?

All my life, from the time I was a little boy and wanted to be like Bryan, I have been lashed by ambitions. Some of them I have realized, some not. But never has the realization of any of them made me happy. I struggled to attain them, giving up many pleasant hours that could have been spent in the enjoyment of life, thinking that when my work was accomplished I would sit down and rest for an age. But always when I attained one end, another began to show itself upon the horizon, and like a slave I had to begin the tedious climb to reach it. Today it is still the same, and perhaps always will be so.

All about me I see the same thing happening to others. Here's one who wants to be a great singer. Here's one who would like to act. Here's another who wants a radio career. Here's one who would like to be a politician, a speaker, a musician—and they all think that when they have become these things, that will be heavenly. How they work! How they sweat!

But never, never will the end come until the great end of all comes. Ambition never dies.

A customer comes into a used car market. "I'd like to see some good second-hand cars," he says. "So would I," says the salesman.

Someone wants to know why lightning never strikes twice in the same place. It doesn't have to.

A young married fellow wanted to return his bride to his in-law parents because she couldn't cook. The mother-in-law was mad.

"My daughter was a cooking school graduate, I want you to know," she said.

"Well," answered the disappointed fellow, "she must have flunked badly in biscuits."

A wretch was sitting in the electric chair ready to be cooked when a kindly chaplain asked "Brother, is there anything I can do for you?"

"Yes," answered the man. "Hold my hand!"

You've heard about the man who worked on his farm awfully hard, and one day got tired of working and made up his mind to sell the old farm and go away in search of gold. The man who bought the farm from him chanced to pick up a rock that looked as if it had gold in it. He had the farm assayed and discovered that the farm he had bought was worth millions.

Poor, restless beings that we are! Always itching to go somewhere else in search of our gold, in search of beauty, in search of happiness. There is just as much beauty in a single flower as there is in a range of mountains, if you can only see it. There is as much human interest in an ant hill as there is in visiting a foreign city, if you study the workings of the ant.

The people living on your street or on the farm next to yours, are just the same as those over in Europe or Asia or anywhere else. They have the same emotions, the same joys and sorrows. They love. They hate. They are wise. They are foolish. They are superstitious. But you and I do not even think of them as representing life.

We want to go somewhere else where we can see and study people. The baby lying in the cradle is just the same kind of baby in your town as anywhere else in the world, as it looks up at you with wonder in its eyes. And still we look to foreign countries for beauty and interest.

A man discovered the value of steam in a kitchen watching a teakettle, not in some great hall of science. Another man discovered the power of gravity while sitting under an apple tree. Maybe he was sleeping there. He wasn't in any great laboratory. Another man was flying a kite and found out something important about electricity.

But for most of us nothing important can happen where we are. Everything worth living for is somewhere far away; and when we get there it is still farther. The more we reach out, the bigger fools we are.

If I am ever to find beauty, I must find it between



Gladys Swarthout, mezzo-soprano with the new Voice of Firestone series, has been soloist with the Firestone broadcasts since last summer. The program may be heard Mondays, on an NBC-WEAF network

this place and my flat or on my farm or in my cottage or in the office or shop. If I can't find anything there at all I am dead, and I have no right to take up space.

More of Tony Wons' homey philosophy is heard on The House by the Side of the Road Sundays at 5:30 p. m. EST (4:30 p. m. CST) over an NBC-WEAF network.

Reviewing Radio

By Martin J. Porter

Do you believe in ghosts? Have you a mouse up for sale, one which nobody will buy because strange sounds within have given it the reputation of being haunted?

Whether you believe in the supernatural, at some time in your life you may have been alone in a quiet house at night and heard ghostly sounds, clanking of chains, footsteps, et cetera.

Don't let it worry you. It was all illusion, backed up by a stimulated imagination. And if you want to take the curse off a house which people believe is haunted, send for DOCTOR E. E. FREE—or listen to him on the Columbia network December 15 at 7:30 p. m. EST.

On that occasion Doctor Free and Columbia are going ghost-hunting with a microphone and a sound microscope. They're going to show us where all the spooky noises in an otherwise still house originate. They have this microscope which magnifies a sound 11 billion times, if necessary.

During the broadcast Doctor Free will use an ordinary wire-window screen to reveal how it may figure with a mild breeze in conjuring a blood-curdling moan. He will use a spigot with a leaky washer to describe how rhythmically dropping water might convince a lonely soul that spectral footsteps are pervading the house. He will use a seasoned piece of furniture, which under heat or cold will crack as if a bony fist were knocking at the bedroom door. Other screens in the wind will provide a simulation of weird voices and chattering. Small pieces of metal found in any household will have their normal expansions and contractions translated into sounds that otherwise would sell you on the notion that chains clank in your cellar.

It will be an interesting hunt—and you can take the scientist's word that there's no such thing as an audible ghost. The microphone will prove it.

The Chase and Sanborn tabloid operas in English, which have replaced the Rubino program Sunday nights, were inaugurated by the sponsor with some

doubt about their effectiveness. But the premiere met with a somewhat surprising reaction. Those who had expected a surfeit of arias, found that the showmen of the series had done an excellent job of dramatization; that a nice balance had been struck between talk and music, and that departure from the usual use of a foreign tongue served to popularize not only the premiere, but the second opus, Aida, to a great extent.

This series promises to do much toward making operas as digestible as movies and the theater. One reason there has been a popular prejudice against opera is its former foreign flavor; another was its lack of availability. For this series, which one imagines will become more successful than anticipated, the C. & S. firm rates some loud cheering.

Have you noticed that of all the comedy programs on the radio webs, only BLOCK AND SULLY and ED WYNN are still specializing in gags, while all others have gone over to the situation technique?

Out of retirement comes also MR. MARLEY SHERRIS, former head of the NBC announcers, who suffered a nervous breakdown some time ago and left the kilocycle picture. Mr. Sherris returns to the scene December 15.

The Columbia Broadcasting System has just been taking stock of its own activities for the first nine months of 1934. Leaving out all reference to sponsored programs, the figures show that all the good ideas haven't been sold. In the three-fourths of the year there were 494 broadcasts of serious music, topped by the Philharmonic; there were 482 adult educational presentations; 151 programs for children; 70 religious broadcasts; and in the the interests of community welfare there were 85 offerings. International and foreign events took up 72 broadcasts; national affairs, 194; special events, 402;

sport events, 104, and dramatics 42. The survey gives you some idea of the scope of radio.

Radio's work will not be complete until the following celebs have performed for the mike: Kaiser Wilhelm, Ethel Leginska, Edna St. Vincent Millay, and Greta Garbo.

In many of the studio audiences nowadays can be found a fair representation of the Social Registerites. They are lured there perhaps by the fact that during the past few months many society names have become radio performers, MRS. JOCK WHITNEY being among them, though she went on the air with GERSHWIN under the name of LIZZIE HOPKINS.

One dowager witnessed a recent ROXY broadcast through her lorgnette and afterward struck up a conversation with VICKI CHASE and HERB KINGSLEY, artists on that show.

"You've been on the radio quite a time now?" she asked.

"Yes," Kingsley admitted.

"Months," proudly said Vicki.

"Hmph!" muttered the spectator, dropping the lorgnette into her lap. "Oh, it's quite all right," she conceded. "I never pass opinions. With all the nice people flocking to radio, I don't know how MY children are going to end up."

LAWRENCE TIBBETT is just about to wind up his fall tour, and is he glad! It's a good thing Tibbett is a husky, otherwise he wouldn't have been able to bear up under the killing pace. His schedule has been running something like this: Detroit concert Friday night; Saturday, flies to New York for radio rehearsal and then takes train to Washington; Sunday, concert in Washington and takes train to Norfolk; Monday, concert at Norfolk Monday night; Tuesday, flies back to New York for broadcast and immediately takes train to Atlanta for concert there the next day. Now that he is about to settle down in Gotham again, all he has to do is learn a couple of new operas.

Words Without Music

By Henry Bentinck

Every Industry, Every Art, Has Its Individual Words That Mean Something Clear and Definite Within Itself—Yet So Much Pig-Latin to Outsiders. Here Is the Language Behind the Scenes in Radio



Says George Givot: "I thought your show was fuzzy. You had on a town crier trying to bust his pipes, and your speaker was too corny"

Hiya, Mike! Whereya goin'? Watcha doin' inda radio stashun?"

"Harya, Bill! Oh, I ought I'd look around at stars. Wherya goin' yasself?"

"Oh, me? I knowa nouncer what nounces onna radio. I'm goin' uppen seum. Wanta cumma long?"

"Sure, I gota yen fer nouncers. Lika be one musself. Where izzis nouncer ya know?"

"Here yiz now. Lemme introduce Kenneth Roberts."

This, listeners, is only a beginning. The worst is yet to come. Kenneth Roberts, he of the educated radio voice, has been speaking with George Givot, the CBS Greek Ambassador. Kenneth introduces George to his "friend" whom he has probably met on one of his rambles about town. They sit down together and George and Kenneth carry on the conversation they were holding before they were joined by their two admirers.

"As I was saying," continued Kenneth, "I went out on nemo last night and ran into a show that was a honey. I got ready and woofed the mikes to go on basic, got a good synch and we were off on the nose."

"You don't say!" replies George. Away from the mike he talks his un-ambassadorial language. "I thought the show was fuzzy. You had on a town crier trying to bust his pipes, and your speaker was too corny."

"You're telling me?" snaps Kenneth. "If that show wasn't down in the soup, it'll do until soup comes along."

The exponents of the New Yorkish language bend a couple of cauliflower ears. They turn slightly pale but simulate understanding.

"I'm sorry I heard it," declares Givot. "When you get an old sexton talking into his beard, System can't come too soon."

"We couldn't cut," replies Roberts. "We were feeding the round robin and getting ready for a hot switch to Chicago."

"Well, weren't the fax a bit off, too?" asks George.

"I think so," opines Kenneth. "The scratches and hits were terrific. I'd like to see the jotting on the log because I'm afraid someone is going to be on the beach if there's a repeat."

"I had an experience like that," recalls Givot. "The other day we told the guy with the cans that he was cranking gain again. The kicks were up to 10 D. B. when he went to sleep and faded it out figuratively. The boss went in to check peaks. He was plenty frothed. He sent out quick for another stude and told the guy to get back to master control and sit down."

"Remember the catastrophe one morning some months ago," says Kenneth. "Fax went haywire and we missed two station breaks. Basic and sups were getting the shows, but it was off local. They kept a piano stand-by going for thirty minutes."

"Oh, you get trouble in this business," moans Kenneth, continuing. "I was out on a nemo recently for a one-shot. We gave it a woof and then a final shot when the stude got on the P. L. and said we weren't coming through. It was important, too, because the show was to be piped to the agency offices. Anyway, they put on a piano stand-by."

"Well, I'd rather stay off altogether than have it garbled with cross-talk."

"I was on a show with a band last night," says Roberts, "that was perfect. Nothing thick, nothing corny. The theme faded in twenty seconds after System, and it was held down in the right places and brought up perfectly. We were feeding it over a monitor to Philadelphia."

Bill and Mike, the visitors, were looking considerably ill at ease by this time. They knew when they were licked. They rose as one man and headed for the elevator.

"Glada metcha, fellas," said Bill over his shoulder. The elevator sped downward. In the street, Mike finally regained his power of speech.

"Ya gotteny idea wottose guyzee wuz talkin about?" asks Mike.

"Naw," replies Bill, "dey donna howta talk yet."

Then he added as an afterthought:

"Itz goodta here a guy speakin' English!"

Other non-technicians might be interested in knowing that Givot and Roberts were discussing some of the major operations of radio in the ordinary language of the studios.

Radio in the last fourteen years has developed a slang of its own. The radio listeners of the country, as well as H. T. Webster, the cartoonist, might be interested in a translation of the conversation between Kenneth and George. Anyway, here is a glossary of radio slang terms:

GLOSSARY

Announcer's Delight—announcer's switching control box
Basics—the basic or main network
Blasty—a blasting sound due to too much volume
Bring it up—an order to increase volume
Bug Juice—term describing carbon tetrachloride
Cans—headpieces
Check Peaks—comparison of "peaks" on two or more programs
Corny—lacking culture, hick
Cranking Gain—keeping program volume within practical limits
Cross-talk—conversation or noise picked up from foreign source
Cue—pre-arranged word which signals another part of a program to begin
Down in the Soup—a very low reproduction volume
Fade-in or Fade-out—gradual increase or reduction in volume
Fax—facilities of the broadcasting company
Feed—to wire a program
Fighting the Music—lacking ease in singing
Full-In—those who stand by in case a nemo program fails to come through
Final Shot—last test for a nemo program
Frothed—angry
Fuzzy—a program lacking clarity
Haywire—relates to equipment in poor condition
Hits—short, cracking noises in a program
Hold it Down—an order to reduce volume
Hop—power
Hot Switch—a rapid program transfer from one point of origin to another

Master-Control—room in which the main engineering units are located

Mike—microphone

Monitor—private line connecting two or more network stations

Nemo—program originating outside station studio

Old Sexton—a bass with a sepulchral voice

One-Shot—program which is on the air for one time only, not a series

On the Beach—out of a job, unemployed

On the Log—an entry in the studio record

On the Nose—ending a program on schedule to the second Peaks or Kicks—galvanometer needle swing on a volume indicator

Pipe or Patch—a temporary and removable connection in the equipment

P. L.—private phone line to a remote control location

Round Robin—network setup of private lines whereby a program can be sent from any given station to the system

Scratches—noise caused by faulty equipment

Stand-bys—emergency alternates for programs on the air

Station Breaks—ten or twenty seconds allowed for station identification, such as "WABC, New York"

Stude—studio engineer

Sups—supplementary or regional network

Synch—synchronize networks and use one set of chimes for both networks

System—used by CBS to denote end of program—"This is the Columbia Broadcasting System." Cue for engineer to switch to another studio

Talking in His Beard—a muffled voice

Thick—individual instruments indistinguishable

Town Crier—one who sings too loud

Up 10 D. B.—indicates a very high volume of reproduction

Vee-eye—volume indicator

Woof—a meaningless word used to test microphones



Replies Kenneth Roberts: "You're telling me? If that show wasn't down in the soup, it'll do until soup comes along"

Chief Ed Wynn, The Perfect Fool

By Jack Banner

After One Daring Venture into Show Business, Youthful Ed Returned Home—and into His Father's Commercial House. How Long He Stayed—His Reason for Quitting—Make This Phase of His Life Story the Most Absorbing So Far

During his thirty years in show business Ed Wynn has been actor, author, composer, producer, manager and owner of three Broadway smash hits. But Ed's chosen career was far from his father's plans for him. The father was a successful manufacturer of millinery; he had ambitions for the boy to succeed him and one day take over the business.

To this end Ed's father (surname Leopold) arranged for Ed's matriculation at the University of Pennsylvania. Trunks packed, farewells said, Ed stepped onto a train—and headed, not for the University, but for Norwich, Connecticut; for in that town was playing the Thurber-Nasber Repertoire Company, that had advertised for players—and Ed had made up his mind to try his luck on the stage. Herewith, in the second instalment of Ed's life story, is presented the outcome of Ed's trial—and its aftermath:

The runaway youth had to exert plenty of pressure before the manager of the repertoire company agreed to hire him. In his very first stage role, the sixteen-year-old youngster was cast as a seventy-year-old Methodist minister in a mellerdrama called American Grit. The salary was \$10 a week, but in order to earn this magnificent sum he had to sweep up the theater and give out handbills to the passers-by before each performance.

It was with the repertoire company that the name of Israel Edwin Leopold—his own name—disappeared forever. The stage-struck youngster realized with what horror his family would view an association between the honored name of Leopold and the stage. In the eyes of respectable families of thirty years ago, the stage was a veritable den of iniquity. After considerable thought he hit upon the euphonious name of Edy Blayre, in the fond hopes that the customers would pronounce it Eddie Blaire.

"For the life of me," Wynn says now with a chuckle, "I still can't figure out why I didn't bill myself as Eddie Blaire in the first place, and so save myself and the customers a lot of anguish. To my horror I discovered that people were pronouncing it as Edee Bly-re. The manager wouldn't stand for another pro-

Ed has cause to be grateful to his mother for many things. Not the least of them is her originating his familiar "S-o-o-o-o!"

All that stood between Ed and Charlie Chaplin forming a vaudeville team was ten dollars



behavior. You must return to college and take up your studies."

"But I don't want to go to college, Dad," replied the humble youth. "I'd rather go into business with you. I think I'll make a good salesman."

He proved to be an excellent salesman—not so much by virtue of a glib tongue or superior merchandise, but because of his humorous stories. His gags lived for months beyond the echo of his voice. He traveled his merry way throughout the jovial cities of the Pennsylvania beer belt, convulsing the customers with his rib-tickling anecdotes.

"We really don't need any new hats," his customers would say. That was the signal for the young salesman to break out with a hilarious tale about the two sailors from Halifax, or the one about the farmer—and before he left, his order pad usually was heavily marked.

For more than a year he kept his nose to the grindstone and applied himself diligently to the job of selling hats. In the following spring, however, he again succumbed to the lure of the stage. He wrote a farewell note to his parents, packed his bags and ran off to New York.

New York. Mecca of the show world—city of his dreams! He walked down Broadway with a cocky, jaunty step, for his heart bubbled with confidence, and his wallet burst with more than \$100—a sum he had saved from his commissions as a salesman.

In three weeks the money in his wallet had diminished to the vanishing point, but his confidence still flared brightly. Even in those early days the young comedian possessed plenty of the fighting courage he displayed so prominently later in his career. He just couldn't be downed. When he had exhausted the patience of all the vaudeville agents in town he maintained an air of confident belief in his ultimate destiny. And his slip defiance of fate finally bore results.

Wynn was sitting in a booking agent's office, when from behind a closed door he heard a voice that resembled an anvil chorus composed entirely of police desk sergeants. The owner of the remarkable vocal chords apparently was angry, for he berated the judgment of the booking agent in no uncertain terms. Suddenly the door opened and the person of a young man was tossed out violently.

Say," said Ed Wynn hesitantly, addressing the ejected actor, "how about teaming up with me? I've written a good act, and I need a partner with a voice like yours. What about it?"

"Sure, pal," croaked Jack Lewis. "Even if the act ain't got much, we'll put it over."

Apparently the act wasn't much good, for the bookers still turned a hostile back to the team's pleas for an audition. A few days later two dejected young Thespians were walking down Broadway, bemoaning their luck, when Lewis broke into a run and accosted a stalwart stranger.

"Well, as I live and breathe!" exclaimed the stranger. "If it isn't Jack Lewis! Lad, I haven't seen you since you worked at Kid (Continued on Page 23)

gram change, so I had to be content with the name. Later, when I broke loose in vaudeville with Jack Lewis, I dropped the first and last fractions of the name my father gave me, took the middle section apart, and became Ed Wynn."

The five months with the Thurber-Nasber Repertoire Company were tough ones for the tyro. The company played weekly stands in all the opory houses and tank towns along the gaslit circuit. Horribly homesick, he nevertheless was afraid to write home, for he lived the accomplishment of his stage dreams. A letter to his parents would mean the end of hopes, so he refrained from writing.

Fate caught up with the repertoire company and Ed Wynn at one and the same time. In Bangor, Maine, after a \$10 box-office matinee, the troupe gave up the ghost. Just as the disappointed youth was leaving the stage door for the last time, a private detective, sent out by the worried parents, pounced upon him and dragged him home.

"Edwin," said his father sternly, "you have caused us much anguish by your

Among the stars Ed helped to fame during unknown days are Rosetta and Vivian Duncan. Many others owe their first real break to the Chief



Inside Stuff

Along the Airialto

By Martin Lewis

GERTRUDE NIESEN and **BLOCK AND SULLY** are clutching renewed contracts for another 13 weeks with "The Big Show," and by the time this sees print, Lud Gluskin, too, may be signed to continue, for Lud and the sponsors are talking turkey and may not come to a parting of the ways after all. . . . La Niesen's current romantic interest, by the bye, is a reporter on a New York newspaper.

The March of Time will be visible as well as audible soon, for the outstanding success of the broadcast has led the editors of Time to form a new motion picture concern. The March of Time will be released monthly, starting in January, as a new type of newsreel, twice the length of the ordinary newsreel, and embodying a number of interesting innovations.

The situation of the **FRED ALLEN** programs is very much up in the air at the present writing. Besides the fact that Allen is worn out with producing an hour show of really fresh, original material every week, he is more than dissatisfied with the remuneration—which is small compared to some other comedian's fees. The comic's contract comes up for renewal soon, and he may refuse to sign, unless—

If **JACK BENNY** gets his way about it, his Jello program heard on NBC networks Sunday nights will drop the midnight repeat broadcast for the West Coast, which doesn't get the first show because of time difference. Benny doesn't like the late show because the second audience is less enthusiastic, and he can't count on the laughs to help put some gags over. And anyway, he doesn't like to work so late—which is a good reason in itself.

Amos Important Date

It may sound far-fetched, but **VIRGINIA REA** and her husband **EDGAR SITTIG** will vouch for the story. They were traveling through Oklahoma on one of those single-coach electric trains. It was going so fast that it jostled and shook terrifically, much to the discomfort of all the passengers. Finally one of them got up from his seat, went to the engineer and asked the reason for the unusual speed. "Say, brother," he was told, "I have just five minutes to get to the station and run upstairs in the station master's office before Amos' 'n' Andy's broadcast starts. Awah!"

At one of the stations en route a woman got aboard with a youngster. As soon as the train started, the kid bawled and every effort the parent made to keep the kid quiet proved futile. Finally one of the annoyed passengers yelled over: "Say, what's the matter with that kid?" The chagrined father replied, "Aw, he's just trainin' to be a radio singer."

Studio Romance Blooms

That long-suspected romance between two NBC stars, **MURIEL WILSON**, who sings the *Mary Lou* role on Show Boat, and **FRED HUFSMITH**, concert baritone, came out in the open last week with the announcement of their engagement. Both are radio veterans and have been acquainted for more than three years. They first met in the studios during rehearsal for a musical program in which they sang the love leads. They have been cast together frequently in love duets since, so you can readily appreciate that work for them is really a pleasure. Congrats and good luck to you both!

BILL ADAMS, the Mach of Time actor, has been chosen as the announcer for the new motor-sponsored program featuring **KATE SMITH** and her discoveries, due to start Christmas night. Incidentally, Bill, who has gained fame for his amazingly accurate impersonations of the voice of President Roosevelt, was summoned to meet Mrs. Roosevelt when she came to New York recently for one of her child-education broadcasts. The First Lady asked him to impersonate the President for her, so a copy of one of the President's talks was located. Bill read it from a studio while Mrs. Roosevelt listened from an audition room where she could not see him. She said that she was "flabbergasted" and couldn't tell the voices apart!

Met **JOE PENNER** at the hockey games last week, looking bigger and better than ever. When I



The Cavanaughs, Eddie and Fannie, do not spend all their time interviewing—as can be seen. Both are musical, and enjoy an hour at the piano. They are on a split CBS network every week, Monday to Friday inclusive, at 1:15 p. m. EST (12:15 CST)

say bigger, I mean just that because the duck salesman admitted he put on fifteen pounds since last I saw him, which was before he left for the coast to make College Rhythm.

ED WYNN just found out that his son, Keenan, has been in the habit of hiring planes for joy rides (the kid got his pilot's license unknown to the Fire Chief) so he's made the rounds of the airports obtaining the word of the commandants of the fields that they'll chase the youngster home whenever he makes an appearance.

KILOCYCLE CHATTER: **GIOVANNI MARTINELLI** has been signed to sing the role of Pagliacci on the Sunday night coffee opera show. . . . **FRANCES LANGFORD** reports that she will spend part of the winter in California singing for the movies. . . . The Byrd broadcasts depart from the ether lanes in February. . . . Next Monday night's broadcast will be the finale for the show featuring **JOSEF PASTERNAK** and guest artists. . . . Sunday will be the last of the **EXPLORERS' CLUB** airings. . . . **PHIL HARRIS** and **LEAH RAY** complete a year and a half for Cutex this month, and Phil is negotiating for a new soap commercial. If the deal goes through, Harris will reorganize his band and move to Chicago and possibly into the Drake Hotel, replacing Earl Burtnett. . . . The entire crew of the **CAMEL CARAVAN** has been renewed for an additional stanza. . . . The **PHIL SPITALNY** all-girl show starting over the CBS network January 3 will try to take listeners away from the **RUOY VALLEE** show. It will be heard Thursday nights opposite the first half of the yeast program. . . . This may be one for **RIPLEY**, but I saw it first—**POLEY MCCLINTOCK**, he of the frog voice on the **FRED WARING** programs, sings high tenor in the Glee Club numbers. . . . **JACK PEARL** is flirting with a new sponsor, but if and when he does sign on the dotted line it will be sans the Baron character—as predicted here many columns ago. . . . **THE PEERLESS TRIO**, heard on the NBC networks Sundays and Tuesdays, is the same group that has been heard for the last three years as the **TRIO ROMANTIQUE**. They are **GERTRUDE FOSTER**, **RICHARD MAXWELL** and **NORMAN PRICE**. . . . Did you know that **BOB CROSBY** is the fifth and youngest of the Crosby brothers? There are also two sisters named **CATHERINE** and **MARY ROSE**. . . . **PAUL WHITEMAN** and **MORTON DOWNEY** are still dropping poundage. They've just about reached that girlish figure.

WILL ROGERS returns to the Guff Headliners series December 22. **COLONEL STOOPNAGLE** will head then for a Florida vacation until **STOOPNAGLE** and **BUDD** again replace Rogers some five or six weeks later. . . . The Tuesday night Packard program, starring **LAWRENCE TIBBETT**, **JOHN B. KENNEDY** and **WILFRED PELLETIER'S** orchestra, has renewed with NBC but will run only thirty minutes instead of forty-five as heretofore. Much of the talk and incidental drama probably will be dropped.

FRED WARING'S boss feels he can afford to give the Waring combination more time on the airlines, so the present show will go to a full hour starting some time in January. It is likely that the Sunday Symphonic program will be dropped entirely.

There is talk that the **BING CROSBY-BOSWELL** set-up will undergo slight change (sorry, Bernie-Crosby fans, it isn't in the time). The trio is expected to return East soon for another commercial. There is a possibility the Mills Bros. will replace them.

It's costing that auto manufacturer (Nash) more than \$50,000 for that one-shot three-hour Xmas day program. The talent line-up is terrific—**BEATRICE LILLIE**, **ALEXANDER WOOLLCOTT** as em-cee, **GEORGE OLSEN**, **ETHEL SHUTTA**, a 200-voice choir, **SCHUMANN-HEINK**, **LIONEL BARRYMORE**, **RUSSIAN MALE CHORUS**, and a host of others.

The O'Neills, drama of family life which began a thrice weekly series last Monday over CBS, will be a five-time weekly feature for the same sponsor directly after the first of the year, when the additional broadcast spots on Tuesday and Thursday will be obtainable.

EDDIE CANTOR'S original plan for his European trip was to have Ida and the two eldest daughters accompany him, but a few days before they left, his third daughter suggested a stroll in Central Park. By the end of the walk she had persuaded her daddy to take her along, too, and that's the reason her new favorite tune is Let's Take a Walk Around the Block.

Floyd in Pagliacci Role

FLOYD GIBBONS adhered to the traditions of the show world by going through with his broadcast last week, knowing that his father had just expired at his home in Washington. Immediately after the broadcast Floyd hopped a plane for the Capitol.

Accidents will happen in the best regulated families. **CONNIE BOSWELL** has her eye all bandaged up, having suffered a bad burn from accidentally poking a curling iron in her eye. The girls were posing for pictures when a few strands of Connie's hair got loose. She halted the shootings to obtain a curling iron and set the loose hair in its proper place. Somebody called her while she held the iron in her hand. She turned, forgetting the iron for the moment, and it hit the eye. Last report is that the lovely songstress is feeling okay. And **JANE PICKENS** took a fall recently (not a la Prince of Wales) and was painfully but not seriously injured. Now she does her studio work standing up.

Between her last two broadcasts, **OLGA ALBANI** was convalescing at the Michael Reese Hospital in Chicago from an old ailment. Last report she's doing nicely.

A Jack in the Hole

JACK BENNY and his stage show, Bring On the Girls, are staying on the road a week longer than expected. It needs fixing up aplenty. They tell me the first act is grand but the second and third not so hot. Benny does a fine acting job, but he needs better script. (Where have you heard that before?) In the meantime his air shows continue to hit their high peaks. Tickets for his half-hours at Radio City on Sunday evenings are harder to get than those to current stage successes. Incidentally, Transatlantic Merry-Go-Round, Jack's movie, is doing so well throughout the country that the film folks are after him for another flicker. He'll make one—but when is a question that still has to be decided.

BANDSTAND AND BATON: Watch for the big surprise when **FERDE GROFE** returns to the networks early next month. The expert arranger and conductor will offer a program that is different, Graham, and will startle the music-makers with his revolutionary handling of band music—which will be the first innovation in this field in over 500 years. . . . **HAL KEMP** almost quit NBC on account of how they kicked his band around on the schedules. Kemp is accustomed to having the same spot every week so that he can get chummy with the listeners.

Mrs. John Law Gets Her Man

Calling All Cars

By Arthur Kent

Why Shouldn't the Wife of a Policeman Be a Detective? For Years Her Husband Objected—Then Came the Holdup and Double Shooting on South Halsted Street, Chicago

They were so like looking boys. Almost too like looking boys as they stood down the street on South Halsted street, half past four on September 1932.

"I wonder though," said Francis Crotty, who was a better looking of the two, "I don't like them."

"We get enough," said Peter Balculus, "but I don't see why you blow years away on a girl like her. She's not our class."

"You're probably right," agreed Francis, raising his attractive eyebrows.

After a brief exchange of compliments, these two young men swung half way down the street.

They were a pretty sight if you like the spectacle of young men dressed almost identically in ultra-modern dress. From head to shoes they looked as if they had been turned out of the same mold. Each was supposed to be about 20. They were of medium height and fair complexion. Both had dark eyes and a pleasant face. Both wore light gray fedoras with a high black ribbon. Both wore expensive blue suits, expensively made and of the same size. Their black shoes highly polished were identical in size, name and style.

Those faces were important in view of what happened later. But important or no, Francis could have sworn that they were not his friends. And Peter could have sworn that they were not his friends. They were not his friends. They were not his friends. They were not his friends.

Francis turned to Peter, pointing at the shop. The window of which bore the name of Ernest Krampert. Yes, Peter remembered. Yes, Peter remembered. Yes, Peter remembered. Yes, Peter remembered. Yes, Peter remembered.

Yes, Peter remembered. Yes, Peter remembered. Yes, Peter remembered. Yes, Peter remembered. Yes, Peter remembered. Yes, Peter remembered. Yes, Peter remembered. Yes, Peter remembered. Yes, Peter remembered.



Ernest Krampert, who stood in the path of a killer's ricocheted bullet not fired at him and who forfeited his life

Edward Kirsch, wounded in the raid upon Ernie's Market, receiving medical attention immediately after the crime



Francis Crotty (left) and Peter Balculus, the two who dressed alike, even to the blue-steel pistols they carried

our hungry customers seeking their dinners. These were the last customers of the day for Krampert was just closing shop while the cashier checked over the day's receipts. Krampert, a little tired, was methodically tying up a parcel as Peter and Francis swept in. "Hand up," shouted Peter. "Everybody! Except you, Francis."

And as six startled citizens wheeled at the words, Mrs. Law, the seventh being by the refrigerator after pork chops, they beheld two twinlike youths, hooded and masked. And, just as they were, the guns were identical, nice-looking, blue-steel revolvers which must have been bought at the same place and time.

"Stand over the desk!" Francis snapped at Mrs. Wade, a woman that contrasted greatly with the elegance of his garb. In fact, the whole situation seemed so utterly paradoxical that the cashier's eyes nearly popped from her head. And as she nervously glanced over the \$74 her brown notebook recorded, the details of the strange scene.

What she saw directly before her was a baby-faced young man with flashing eyes, a pointed can of beer, and a pair of blue clothes. They looked more like a vaudeville team than a pair of bandits, she declared afterwards. Even in the paralyzing light of the moment, she sensed a ludicrous streak in the situation. A man expected to see these two dirty gunmen break into a shop, or stir up the sawdust with a back and wing dance.



Not the sleek cut of the dancer, but the stiffness of the shirt was to break the loved silence of that little butcher shop. For just as the cashier looked over the day's take, young Kirsch came out of the refrigerator with a tray of chops on a platter and walked out the shop.

"Put up your hands!" howled Kirsch, his voice strident and high.

At once, as if he saw and heard, Kirsch, by his training, which made him very different from the rest of the tray of chops in order to deliver his arms. Kirsch just stood there, mouth open with the chops in his hands and amazement in his face.

"Damn you!" cried Francis. By now Peter had backed out of the store and Francis was shouting, "He fired."

One bullet struck Kirsch. It traveled through his thigh, through a showcase and struck Krampert! A woman customer screamed. Kirsch, gripped with shock, dropped the chops into the boy's sawdust. Both men crumpled, groaning. Krampert was mortally wounded.

Two fat, faty killers ran from the shop in a panic. Mrs. Wade, the cashier, pressing a hand against her wildly beating heart, snatched the telephone receiver from the hook, and in a voice which shook with hysteria summoned the police. In brief seconds this police raid cut, hunkered Chicago.

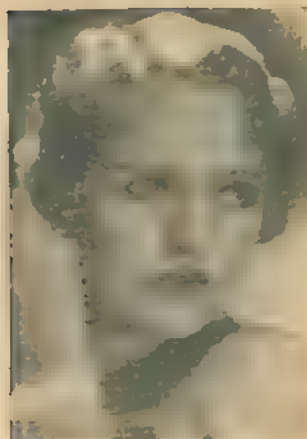
At once, all cars. At once, all cars. Man, get out of the shop at 950 South Halsted Street. At once, all cars.

Not far from the butcher shop, a cruising homicide squad containing sergeants William Canney and George Lusk picked up the message. Dashing through traffic, heedless of the warning signal of a waiting siren, the squad car swerved to a stop before the store.

But for once police work was even swifter than radio. For Police Officer Frank Mader, of the 1st division, pressed for a hasty departure. He was in a hurry, and now was in charge when the two homicide sergeants ran in. The wounded Kirsch and the dying Krampert already had been carried away to Englewood Hospital in the car of a customer. Mader told the story briskly, crisply to his superiors. (Continued on Page 25)

Signposts of Success

By The "Doctor"



Analysis shows that Miss Shutta has ability in more than one line.

"Ethel Shutta Is Active, Liberal, Friendly, Strong-Willed, Sympathetic" — and a Lot Besides

E

Elbel Shutta broadcasts on a sustaining program with George Olsen's orchestra every Wednesday at midnight EST (11 p. m. CST) over an NBC-WFAP network, every Thursday at the same time over an NBC-WJZ network, and every Saturday over an NBC-WJZ network at 8-10 p. m. EST (7-9 p. m. CST).

Open Door to Beauty

By Countess Olga Albani

Care of the Mouth Continues to Hold the Attention of One of Radio's Most Beautiful Stars

I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I still find time to write to my friends. I hope you will write to me soon. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I still find time to write to my friends. I hope you will write to me soon.

Every Sunday evening Countess Albani sings on the Silken Strings program over an NBC WJZ network, at 9 p. m. EST (8 p. m. CST) under the sponsorship of the Real Silk Hosiery Company, and later over a split network, at 11 p. m. CST, for the West Coast.

Ten Years Ago

[illegible]

1. $\{0, 1\}^n$ is a vector space over \mathbb{F}_2 with dimension n .
 2. $\{0, 1\}^n$ is a vector space over \mathbb{F}_2 with dimension n .

C. FRANCIS HINKS, Washington, D. C.,
Editor, *Journal of the American Medical Association*,
1501 North Dearborn

[illegible][illegible]

THE ELLIOTT, ALLISON WILSON are
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[illegible]

Annals of the Entomological Society of America [Vol. 51, No. 1, 1960]

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Announcer: "A program of music two hundred years old, played on instruments that have long since

$P_{\text{max}} = 100$ (i.e., the maximum number of iterations) and $\epsilon = 10^{-6}$ with
 $\text{tol} = 10^{-6}$ (i.e., the relative error tolerance). We set $N = 100$ and $N_{\text{sub}} = 10$.

On the North side of the road, the first of the hills is a small one, about 25 ft. high, and is covered with a dense growth of *Myrica* and *Salix*. The second hill is a little larger, and is also covered with a dense growth of *Myrica* and *Salix*. The third hill is the largest, and is covered with a dense growth of *Myrica* and *Salix*. The fourth hill is the smallest, and is covered with a dense growth of *Myrica* and *Salix*.

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$$\begin{aligned} \text{Pr}(\text{no } \text{P} \mid \text{no } \text{P}) &= \frac{1}{2} \times \frac{1}{2} = \frac{1}{4} \\ \text{Pr}(\text{no } \text{P} \mid \text{P}) &= \frac{1}{2} \times \frac{1}{2} = \frac{1}{4} \\ \text{Pr}(\text{P} \mid \text{no } \text{P}) &= \frac{1}{2} \times \frac{1}{2} = \frac{1}{4} \\ \text{Pr}(\text{P} \mid \text{P}) &= \frac{1}{2} \times \frac{1}{2} = \frac{1}{4} \end{aligned}$$
[illegible]

Bulls and Boners

[illegible][illegible]

Speaker: "If you are a member of the group, you will be asked to get up and read a passage from the Bible. The first passage is from the book of Isaiah, chapter 40, verse 31. It says, 'But they that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles; they shall run and not be weary; they shall walk and not faint.'"

But, Mr. Secretary, I have \$25,000 to take him
over, and I want to know how much of the end of
the year. Mr. Secretary, I have \$25,000 to take him
over. Mr. Secretary, I have \$25,000 to take him

The small girl in
 the new is the largest.
 Mr. Brown is the
 largest.

A ... M ... doubted,
 ... the ... of Britain
 ... M ... No. 2.
 N. M. ...

1. The first part of the report is a general introduction to the study of the effects of the new tax on the economy. It discusses the importance of understanding the impact of the tax on the economy and the need for a comprehensive study.

~~A letter~~ A letter received from a
box at [unclear] [unclear], [unclear] W. Ham-
[unclear] [unclear] [unclear] W. L. Z. [unclear]

One dollar is paid for each Bull and Boner published. Include date, name of station and hour.

Radio Road to Health

By Shirley W. Wynne, M. D.

What Could Be More Timely Than a Warning About Colds—Most Dangerous of Human Maladies?

Don't neglect the common cold! It is the most expensive, and one of the most dangerous of human maladies. On the one hand, it is responsible for more lost time and inefficiency than any other disease. On the other hand, by weakening the system it may open the door to any one or more of a number of the major causes of death.

It probably is no exaggeration to say that more human beings have died because they failed to take proper care of a cold than have been killed by all the swords and guns in the history of mankind.

Unfortunately, there is no thoroughly accepted way of vaccinating you against a cold, as there is in vaccinating you against smallpox, or immunizing your child against diphtheria. Scientists are working to discover such a process, and doubtless the day will come when success will crown their efforts. When that day does come, doubtless the common cold will be wiped out of existence just as smallpox virtually has been wiped out in most civilized countries.

But in the meantime, all you can do is to guard yourself against colds and—when you take one in spite of all precaution—to protect yourself against its worst consequences. And meantime the common cold doesn't seem to be so common as to keep more people away from work than any other malady.

The old worn-out adage that "a ounce of prevention is worth a pound of cure" takes on vital significance when applied to this wretched complaint. It really is easier to prevent a cold than to cure one, but some of our grandmothers' ideas on the subject were decidedly wrong.

For instance, a house or place of employment should not be overheated. So long as the building in which you live or work is not draughty or damp, it is better that its temperature should be a trifle on the cool side than a trifle too warm. For it is important to avoid abrupt changes of temperature, such as are experienced when an overly warm person goes out the cold outdoors. Try, then, to live and work in a well-ventilated, not-draughty place where the temperature is moderate, comfortable and varies little.

Warm, dry clothing, not too much of it, and selected diet are important. Lemons, oranges, grapefruit, tomatoes tend to produce an alkali condition in the blood—and an alkali blood condition is most unfavorable to colds. But do not expect to kill a cold by stuffing yourself with oranges, lemons, grapefruit and tomatoes.

And finally, if you do catch cold, try to go right to bed and summon your physician if once. If everyone did this, there would be fewer deaths from pneumonia, tuberculosis and other scourges of the pulmonary system.

The Child's Hour

By Nila Mack

There Is a Cure for a Child's Wanderlust. Miss Mack Has Found It in—



The child who runs away from home is not actuated by a sinful motive

Many children are possessed with the nomadic tendency, they love to wander away from home. Of course the parent who indulges this tendency in his child is foolish, but at the same time the matter isn't as serious as it appears.

I know of a youngster, about eight years old who used to disappear for a few days and reappear at night. The lad had no other defect—his character was above reproach, he was bright and intelligent and he gave his parents no other trouble, yet his father would spank him unmercifully because he wandered off for the day. Spankings never cured this lad. But I cured him by the simple expedient of praising his resourcefulness and initiative. I made him proud of his ability to wander off and take care of himself. But I also explained the difficulties connected with his wanderings, made him realize how his parents worried and grieved over his absence, and by playing on his vanity, imagination and sympathy I succeeded in curbing his wandering instincts.

Praising the child for having unlocked or entered his room, will not better him or change his impulse. A better way to break the habit of wandering is to keep him busy and interested. A young lad now in my dramatic class used to break his parents' hearts by wandering off several times a week. I kept him occupied at all times, interested him in dramatics, but kept a constant watch over him, waiting for the moment when dramatics might pall on him.

Sure enough he soon tired of dramatics. Then I rushed him into the study gymnasium where an instructor taught him to use the pommel and horizontal bars, the flying rings and the other gymnastic toys. When he was finished with this I took him to our workshop where he was taught how to make interesting little things. I kept rotating him in this fashion, so that he never had an opportunity to grow tired of any one thing. Today he is strong, forceful and self-reliant and never thinks of his nomadic habits.

Nila Mack is director of all children's programs for CBS. Her program, Sunday Morning at Aunt Susan's, may be heard over a CBS-WABC network every Sunday at 9 a. m. EST (8 a. m. CST).

Flashes of Fun

Sully: You know Jesse, I had a funny dream the other night.

Block: Well, what was so funny about the dream?

Sully: I dreamt that I was pitching pennies, and I missed all night!

—Big Show

Lionel Stander: If that act is so bad, why don't you throw it out?

Fred Allen: Because the Pure Food Act won't let me can it!

—Town Hall Tonight

Bert Lahr: You know, Jimmie, my dog just had a litter of fifteen puppies.

Wallington: A litter of fifteen? What do you call your dog?

Lahr: I call her Outboard Motor. You know—pipp-pupp-pupp!

—Fleishmann Variety Program

Steve: What a funny looking dog! Such a long body! What kind is it?

Penner: That's a wireless dog.

Steve: A wireless dog?

Penner: Yeah, dots and dashhound.

—Bakers Broadcast

Mary Livingstone: I love the way they talk in Boston.

Jack Benny: Do you have any trouble with the pronunciation of both and out?

Mary: No, I just called my shower and everything was O. K.

—Jello Program

Ed Wynn: You know Graham, you could tell the girl's secret and only two people would know it.

Graham: Yeah.

Ed Wynn: Sure, the Democrat and the Republican.

—Texaco Program

Walter O'Keefe: Our next guest artist, ladies and gentlemen, is a lad from the prairie—a farm boy who just won a hog-calling contest. O. K. Perry? Let 'er go!

Perry: So-o-o-o-eee! So-o-o-o-eee!

O'Keefe: Calling all hogs! Calling all hogs!

Perry: So-o-o-o-eee! So-o-o-o-eee!

Ted Husing: Pardon me, but is somebody calling me?

—Camel Caravan

Frank Parker: Take me, for instance—I work hard—I sing.

Stoopnagle: Since when is singing work?

Budd: Yeah, if you think singing is work, you ought to be a radio comedian.

Parker: That's what you should be—a radio comedian.

—Gulf Headliners

Gene: Shows your orther getting along as a salesman.

Cliff: Well, he got only two orders while he was away.

Gene: Is that so? What were they?

Cliff: Get out and stay out.

—Sinclair Greater Minstrels

Gracie Allen: George, look at that man on the corner. He's trying to get me.

George: But, Gracie, he isn't even looking at you.

Gracie: Well, isn't that annoying?

—Adventures of Gracie

Ben Bernie's "Lads": I'm treating a bird like obb-gato to a tune-ful day! Twee-ee-ee! Twee-ee-ee! (sings)

Ben: Ah! The Winchel bird peep-ing at its young!

—Pabst Blue Ribbon Hour

Hits of Week

Love is in the air if the current song cycle of the networks is any criterion. Last week the kilocycles hummed with the exciting strains of two heart-stirring songs—You're the Object of My Affection and P. S. I Love You. A high watermark was attained by You're the Object of My Affection, which was played 34 times, a phenomenal week for it. P. S. I Love You took a 3-point score as the outstanding band-leaders hit of the week.

Following is Kipling's weekly tabulation.

SONG HITS PLAYED MOST OFTEN ON THE AIR*

Song	Times
You're the Object of My Affection	34
The Continental	30
Stay as Sweet as You Are	28
Lost in a Fog	25
Difference Day, Makes	24
Growing Fonder of You	21
Pop Goes Your Heart	18
Out in the Cold Again	17
Take a Number From 1 to 10	15
Invitation to a Dance	12

BANDLEADERS' PICK OF OUTSTANDING HITS*

Song	Points
P. S. I Love You	30
Winter Wonderland	28
The Continental	25
Growing Fonder of You	23
Take a Number From 1 to 10	20
College Rhythm	19
Flirtation Walk	17
Stars Fell on Alabama	15
Wild Honey	13
Okay Tools	11

Songs requested from a few of the maestros last week were:

Cliff: Stay as Sweet as You Are, You're the Object of My Affection, Winter Wonderland, Flirtation Walk, Supping Out of the Pantry, Invitation Walk, Take a Number From 1 to 10.

Coming Events

Time Shown Is Eastern Standard

Sunday, Dec. 16

Bradley Knapp, the Morris Bay, now is head of a new series over NBC-WABC network every Sunday, Monday, Tuesday and Saturday at 11 a. m.

MORTON DOWNEY is singing star of the new series which is on the NBC network. The allocated tenor will be heard over an NBC-WJZ network at a half hour every Sunday afternoon at 4:30 p. m. and for fifteen minutes every Tuesday at 11:15 p. m.

Two current national popularity contest winners, **IRINI BLASKEY** Radio Queen of 1934, who incidentally is a Countess of the Queens of the House of Commons, and **DORELY PAGE** who is a radio star, will be featured over the NBC-WABC network every Monday, Tuesday and Saturday at 11:15 p. m. and Thursday at 11:15 p. m. on Saturday and Thursday at 11:15 p. m. on Saturday and Thursday at 11:15 p. m.

Monday, Dec. 17

HILO GILZAR popular Mexican tenor, will sing in a new program series at

4:15 to 4:30 p. m. each week over the CBS-WABC network. The **U. S. MARINE BAND** will be heard from Washington in the succeeding hour.

THE CONEY IS a new dramatic series with **KATE McGRATH**, **JACK RABBIT** and **JANE WELSH** will be heard over the CBS-WABC network from 7:30 to 7:45 p. m. every Monday, Wednesday and Friday.

Christmas Carols will be sung by a male choir every night from Monday to Friday in live over an NBC-WABC network at 11 p. m.

Tuesday, Dec. 18

THE SWEDISH RADIO SERVICE through its sole and direct will be heard over the CBS-WABC network from 3:45 to 4:15 p. m. in an interesting exchange program arranged by CBS over the radio from Stockholm, Sweden.

PAUL WALLER is a new club will be heard over the CBS-WABC network from 4:15 to 4:30 p. m. the quarter-hour comedy is copied by **GEORGE CAFFE** who leaves the air ten minutes later.

A series of programs to be known as **The Voice of the Crusader** can be heard over the CBS-WABC network each Tues-

day and Thursday night from 10:45 to 11 p. m.

Wednesday, Dec. 19

CAROLINA FOLK SINGERS will render a special program over the CBS-WABC network from 10:45 to 11 a. m.

Friday, Dec. 21

THE CITY OF THE FUTURE a new series depicting stories episode in original and futuristic form and based on a modern viewpoint of records existing in the future from the time of William Shakespeare. It will be broadcast over the CBS-WABC network from 10:45 to 11 p. m.

Saturday, Dec. 22

THE CONCORDIA SINGING SOCIETY German American male choir of 40 voices directed by **AKILUR AABS** will broadcast a special Christmas carol service at 12:45 p. m. over an NBC-WABC network.

THE RADIO CITY PARTY broadcasts presented by the radio station program of the radio station starts at the time the station will continue through the winter. A series of revised broadcasts over an NBC-WJZ network at 9 p. m. **LAWRENCE HUBBELL** will lead a committee including **PAUL WHITE**, **MAN GLADYS SWARTZ**, **JESSICA DRAGONETTE** and **FRANK BLACK** which will select the winners among the best young performers who will be heard during thirteen broadcasts. The Radio City Award is specially designed trophy, a RCA Victor phonograph recording contract, and other prizes will reward the two winners.

Famous Composers

New Broadway producer ever scored them the way the composer of the new series George H. of England. When in 1943 he moved to this country, he found a new world, a new life, a new way of living. He moved by his ability to adapt to the new world, to the new life, to the new way of living. He moved by his ability to adapt to the new world, to the new life, to the new way of living.

His new work will be featured on NBC's Music Appreciation Hour, Friday, December 21 at 10 p. m. EST. Another means whose work is represented still more in this way than in his own life.

In the many genres he wrote music, he wrote music to his heart and soul and he wrote music to his heart and soul. And he got there in a good measure.

George Frederic Handel was born in 1685 in the German town of Halle. He died in 1759 in England. He was buried in Westminster Abbey, the great and

greatest tribute England can pay to a great man. There was reason for this. He was a German influenced by the culture of his time, a British subject and a man who was a great man. He was a German influenced by the culture of his time, a British subject and a man who was a great man.

Handel's music is a masterpiece of the Baroque era. He was a German influenced by the culture of his time, a British subject and a man who was a great man. He was a German influenced by the culture of his time, a British subject and a man who was a great man.

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The Cover Girl

According to some, the cover girl is the most beautiful woman in the world. She is the most beautiful woman in the world. She is the most beautiful woman in the world. She is the most beautiful woman in the world.

It is probably due to the fact that Mrs. Rich is the most beautiful woman in the world. She is the most beautiful woman in the world. She is the most beautiful woman in the world. She is the most beautiful woman in the world.

It is so, because she is the most beautiful woman in the world. She is the most beautiful woman in the world. She is the most beautiful woman in the world. She is the most beautiful woman in the world.

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Miss Rich is heard Fridays at 8 p. m. EST (7 CST) over an NBC-WJZ network on a program sponsored by the Welch Grape Juice Co.

You'll like this program!

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WABC WAAB WDCR WCAU WEAN WJSV WHP WFEA WJAS

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RELIEVE PAIN AND DELAY Now

Don't suffer from the pain and delay of a modern woman's remedy. It is a modern woman's remedy. It is a modern woman's remedy. It is a modern woman's remedy.

My husband and I have been married for 10 years. I have been suffering from the pain and delay of a modern woman's remedy. It is a modern woman's remedy. It is a modern woman's remedy.

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EVERY MONTH											
1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31					

SEND NO MONEY

If it is a new one, get a money order or a check for \$1.00 and send it to me.

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Zip _____

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Mail to: _____

Enclosed: _____

Programs for Wednesday, December 19

Star ★ Indicates High Spot Selections

6:30 A.M.
WBZ—Musical Clock
WNAI—Sports News Program
6:45 A.M.
ABC—Morning Exercises WFAE WGY
WBZ—WFFL
7:00 A.M.
WBZ—Musical Clock
7:15 A.M.
ABC—News WNAI
7:30 A.M.
ABC—Ocean Review WABC
ABC—Young America WJZ
ABC—News WFAE
7:45 A.M.
ABC—Bay State Clock & the East
ABC—Police & Fire WFAE WBLN
WFFL
ABC—Police & Fire WJZ
WGY—Musical Clock
WHAM—Lark & Song
WNAI—Waltz & Folk Music
8:00 A.M.
ABC—The Sun Reporter WABC
WFFL
ABC—Morning Devotions WJZ WBZ
NBC—Bay State Orchestra WTAG
WASH WJZ WJAR
ABC—News WABC
WGY—Musical Clock
WHAM—Police & Fire
WNAI—Police & Fire
8:15 A.M.
ABC—Waltz & Folk Music
ABC—Police & Fire WJZ WFFL
WHAM
WNAI—Sports News Program
8:30 A.M.
ABC—Cheerful WMA WGY WWSB
WFFL WJZ WJZ WJZ WJZ
ABC—Sports News WABC WFFL
WJZ—Waltz & Folk Music
WGY—Waltz & Folk Music
8:45 A.M.
ABC—Sports News WJZ WHAM
WSYR WBZ
9:00 A.M.
ABC—Ricardo Lullaby Organist
WMA WTAG
ABC—The Bay State WABC WOKO
WMA WJZ WJZ WJZ WJZ
WMA WJZ WJZ WJZ WJZ
★ NBC—Breakfast Club WJZ WJZ
WMA
ABC—Lullaby Melodies WMA
WBZ—News Program WJZ WJZ
WGY—Lullaby Melodies WJZ WJZ
WHAM—Lullaby Melodies WJZ WJZ
9:15 A.M.
ABC—Richard Lullaby Organist
WMA WJZ WJZ WJZ WJZ
ABC—Lullaby Melodies WJZ WJZ
WMA WJZ WJZ WJZ WJZ
WMA WJZ WJZ WJZ WJZ
9:30 A.M.
ABC—Rhythm Melodies WPRO
WHAM—Breakfast Club WJZ WJZ
9:45 A.M.
NBC—Southern Stars WFAE WTAG
WMA WJZ
ABC—Lullaby Melodies WJZ WJZ
WBZ—Lullaby Melodies WJZ WJZ
WMA WJZ WJZ WJZ WJZ
WMA WJZ WJZ WJZ WJZ
10:00 A.M.
NBC—News Program WJZ WJZ
WFAE WJZ
ABC—News Program WJZ WJZ
WMA WJZ
NBC—News Program WJZ WJZ
WMA WJZ
ABC—News Program WJZ WJZ
WMA WJZ
10:15 A.M.
NBC—Lullaby Melodies WJZ WJZ
WMA WJZ
ABC—Lullaby Melodies WJZ WJZ
WMA WJZ
NBC—Lullaby Melodies WJZ WJZ
WMA WJZ
10:30 A.M.
ABC—Lullaby Melodies WJZ WJZ
WMA WJZ
ABC—Lullaby Melodies WJZ WJZ
WMA WJZ
NBC—Lullaby Melodies WJZ WJZ
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10:45 A.M.
NBC—Lullaby Melodies WJZ WJZ
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ABC—Lullaby Melodies WJZ WJZ
WMA WJZ
NBC—Lullaby Melodies WJZ WJZ
WMA WJZ

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Afternoon

12:00 Noon
 NBC—A & L Reser WEAF WFFI
 WJAG WJAL WBX
 BS—Vice Evening WABC
 WMA WDRG WG WGAN WFLI
 WJLF
 ABC—Hines & Hines WJZ WSYR
 ABS—L.H. Pitts & Co. WPRO
 WL—Vegas & the News
 WJVS—Burglars
 WJAM—Total Time
12:15 P.M.
 NBC—Hines & Hines WEAF
 WFFI WJL WJAG WJAR WJEN
 WJSH
 ★ CBS—The Gumps WABC WJLF
 WCR WJAL WJLF WGAN WJAM
 NBC—Charles Rogers Tenor WJZ
 WJLF WJAM
 WL—Vice & Temperature
 WGY—The Vagabonds
12:30 P.M.
 NBC—Merry Madcaps WEAF WJLF
 WJAR
 CBS—W. Hines Bitterworth gossip
 WABC WJLF WJAL WJLF WJLF
 WJLF WJAL WJLF
 NBC—Finn & Home Hour WJZ
 WJZ WJAM WJLF
 ABS—Jerry Baker Songs WJLF
 WJEN—New Merry Makers
 WGY—Fort Program
12:45 P.M.
 CBS—Year Line & Music talk
 WABC WJLF WJAL WJLF WJLF
 WJLF WJLF WJLF WJLF
 NBC—Merry Madcaps WJSH WJAG
 WJLF—Stock & Com. prices
 WMA—The Sixes Exchange
1:00 P.M.
 NBC—Market and Weather WEAF
 CBS—George Hots & Chestra WABC
 WJLF WJLF WJLF WJLF WJLF
 WJLF
 NBC—Lure Tasters WJAR WJLF
 WJLF
 WJEN—Farm Series
1:15 P.M.
 NBC—Pony & Dancer WJLF
 WJLF WJLF WJLF WJLF WJLF
 WJLF WJLF
 ABS—The Short Hour WPRO
 CBS—P. F. G. & Co. WMA WJLF
 WJLF (see Hal's Or) CBS
1:30 P.M.
 NBC—Jules & Lillies Ensemble WEAF
 CBS—The Luck Lillies WJLF
 WJLF WJLF
 WABC WJLF WJLF
 ★ NBC—Vice & Sade WJZ WSYR
 WJLF
 ABS—Mix Burgers Orch WPRO
 WJLF News WJLF
 WJLF—Tennis and Sense
 WJLF Anchor Line
 WJAM—School of the Air
1:45 P.M.
 CBS—The Gumps WABC WJLF WJLF
 WJLF—Hines & Hines WJZ
 ABS—Pagan Hits WJLF
 WJLF—Lure & Lillies (NBC)
 WJLF—Vice & Markets
 WJLF—South
2:00 P.M.
 CBS—Merry Little French Process
 WABC WJLF WJLF

NBC 12:30 Sports on TV. H. C. C. V.
 WFLA 12:30 WTAG WJAR WFTS
 WTVT
 NBC 1:00 The Muppet Show WJZ
 ABS 1:00 The Dick Cavett Show WPTD
 WBZ 1:00 The Dick Cavett Show
 WFLA 1:00 The Dick Cavett Show
 WHAM 1:00 The Dick Cavett Show
 2:15 PM
 CBS 2:15 The Dick Cavett Show WFTS
 WBZ 2:15 The Dick Cavett Show NBC
 WFLA 2:15 The Dick Cavett Show
 WHAM 2:15 The Dick Cavett Show
 2:30 PM
 NBC 2:30 The Dick Cavett Show WFTS
 WFLA 2:30 WTAG WJAR WFTS
 CBS 2:30 The Dick Cavett Show WFTS
 WBZ 2:30 WTAG WJAR WFTS
 WFLA 2:30 WTAG WJAR WFTS
 NBC 2:30 The Dick Cavett Show WJZ
 WHAM 2:30 The Dick Cavett Show
 WBZ 2:30 The Dick Cavett Show
 WFLA 2:30 The Dick Cavett Show
 2:45 PM
 ★ NBC 2:45 & Sale WFLA WFTS
 WTAG WFTS WFLA WFTS WFTS
 WTAG
 NBC 2:45 The Dick Cavett Show WJZ
 WFLA 2:45 WTAG WJAR WFTS
 WHAM 2:45 The Dick Cavett Show
 3:00 PM
 NBC 3:00 The Dick Cavett Show WFTS
 WFLA 3:00 WTAG WJAR WFTS
 ★ CBS 3:00 Kate Smith's Matinee WFTS
 WFLA 3:00 WTAG WJAR WFTS
 WBZ 3:00 WTAG WJAR WFTS
 NBC 3:00 The Dick Cavett Show WJZ WHAM
 WBZ

3:15 P.M.
NBC - Dragons (Cartoon) True WFAF
WGJ WTH WCHS WFLI WJAR
WFEN WTAG
APC - The Wife Swap WJZ WBAI
WHAM
WHFC - Nat'l Super Market (CBS)
3:30 P.M.
ABC - Women R Rival AFAF
WGJ WHIC WCHS WJAR WBFN
WTAG
NBC - H.L. Hunt & Co. H.L. Hunt
WYHR WBZ WHAM
ABS - Act Lectures John Burt
WPHO
3:45 P.M.
APC - Middlebury College WPU
WBZ - Annual in 1 News
4:00 P.M.
NBC - Martin Muller at the WLAH
WTH
CBS - Nat'l Street to Tel. Pres.
WABC WABC WOKO WABC WFAF
WFLB WJZ WIC WHFC WOKO
WGR WITA
NBC - Betty & Bob W Z WBZ WGY
WHAM WYB WTAG WJAR WBFN
ABS - Today's Weather WPRO
4:15 P.M.
NBC - Dr. Joseph Bastrow health
talk WTAF WFI WCHS WGY
WJAR WTAG WTH
CBS - The Great Music WABC WGR
WOKO WHIC WJZ WFAF WFEA
WFLB WABC WBC
NBC - F.H. Lee & Peph Dunke
WJZ WBZ WHAM
WBFN - Stock & Commodities
4:30 P.M.
NBC - Actors T WFAF WTAG
WBFN WGJ WEEI WTH
★ NBC - Rochester Civic Orch. WJZ
WBZ WHAM
WHIC - (last night) M. M. (CBS)
4:45 P.M.
ABC - L.A. Next Day WIAF
ABC - Pasadena with WTAG
WCHS WFLI WJAR
WYHR - Rochester
WYHR Rochester O 1 (NBC)
5:00 P.M.
WBZ - Chuck Wagon WFAF
WCEI WTH WBFN WCHS WIM
CBS - On Son at Fare WABZ
WYAB WGR
ABS - Big Shots Ted Zittel WPRO
WYHR - News
WGY - Long Street
WYAC - Boston Sports Jack Orslow
5:15 P.M.
NBC - Tim Mays Sports Shooters
WFAF WGY WTH WCHS WEEI
WTAG WJAR WBFN
CBS - Sports WABC WOKO WFLB
WYAB WHIC WGR WFAF WHIC
ABS - Sports Tr. WPHO
WBZ - Little League Football
WYAC - The Yankee Sports
5:30 P.M.
NBC - Albert Einstein WFAF
WTAG WBFN WTH WEEI
CBS - Jack Armstrong WABC WOKO
WYAC WGR WHIC WFAF WYAC
WFLB
WBZ - Singing Lady WJZ WBZ
WHAM

[illegible]

Night

[illegible]

8:30 P.M.
NBC Wayne King's Orch WEAF
WASH WGY WTIC WJAR WBEN
WJAG
CBS Everett M. Sells's Broadway
Varieties WAB WAM WDH
WEAN WOKO WFLB WGR
NBC Louis L'Amour's Orch WJZ WSNI
WJLM
ABC Lou K. A. Jones's WPRO
WBZ Herb M. Sings
8:45 P.M.
ABC Kay Johnson's WPRO
WBZ Frank & Ed
9:00 P.M.
NBC Lou L'Amour's Orch WJZ
WEAF WAB WAM WDH
WJLM WOKO WFLB WGR
★ CBS—Maurice Marlin's Orchestra
WAB WAM WDH
WJZ WOKO WFLB WGR
★ ABC 20,000 Years on Sing Song
WJZ WJZ WSYR WHAM
ABC Anne's Apples
9:30 P.M.
CBS Bob Hope's Orch WAB
WAM WPRO WOKO WJLM
WJZ WOKO WFLB WGR
NBC Lou L'Amour's Orch WJZ WSNI
WJLM
9:45 P.M.
ABC Lou L'Amour's WPRO
WJZ WJZ WSYR WHAM
10:00 P.M.
★ NBC—Guy Lombardo's Orch
WJZ WJZ WFLB WASH WJLM
WJZ WJZ WJZ
CBS—Bob Hope's Orch WAB WAM
WOKO WPRO WAM WJZ
WJZ WOKO WFLB WGR
NBC Lou L'Amour's Orch WJZ WSNI
WJLM
AB Bob Hope's Orch WPRO
WJZ WJZ WSYR WHAM
10:15 P.M.
NBC Lou L'Amour's WJZ WBZ
WHAM WSYR
ABC Lou L'Amour's WJZ
10:30 P.M.
★ NBC—One Man's Family dramatic
Orch WAB WAM WJZ WJLM
WJZ WJZ WJZ
CBS—Bob Hope's Orch WAB WAM
WOKO WPRO WAM WJZ
WJZ WOKO WFLB WGR
NBC Lou L'Amour's Orch WJZ WSNI
WJLM
ABC Lou L'Amour's Orch WJZ WSNI
WJLM
WB Lou L'Amour's Orch WPRO
WJZ WJZ WSYR WHAM
WJZ WJZ WSYR WHAM
11:00 P.M.
NBC Lou L'Amour's Orch WJZ WSNI
WJLM
WEAF WJZ WTIC WGY WAB
CBS—Lou L'Amour's Orch WAB
WAB WAB WJZ
NBC Lou L'Amour's Orch WJZ WSNI
WJLM
WJZ WJZ WJZ
WJZ WJZ WJZ
WHAM Lou L'Amour's Orch
11:15 P.M.
NBC Lou L'Amour's Orch WEAF
WASH WFLB WTIC WTIC
CBS—Lou L'Amour's Orch WJZ
WJZ WJZ WJZ
ABC Lou L'Amour's Orch WJZ WSNI
WJLM
WB Lou L'Amour's Orch WPRO
WJZ WJZ WJZ
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11:30 P.M.
NBC Lou L'Amour's Orch WEAF
WJZ WJZ WJZ
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CBS—Lou L'Amour's Orch WAB
WJZ WJZ WJZ
WJZ WJZ WJZ
WB Lou L'Amour's Orch WJZ WSNI
WJLM
WB Lou L'Amour's Orch WPRO
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11:45 P.M.
CBS Lou L'Amour's Orch WJZ WSNI
WJLM
WJZ WJZ WJZ
WJZ WJZ WJZ
12:00 Mid
NBC Lou L'Amour's Orch WEAF
WJZ WJZ WJZ
WB Lou L'Amour's Orch WAB
WAM WOKO WJLM WFLB WJZ
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NBC Lou L'Amour's Orch WJZ WSNI
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12:30 A.M.
NBC Lou L'Amour's Orch WEAF
WJZ WJZ WJZ
CBS—Lou L'Amour's Orch WAB
WJZ WJZ WJZ
WJZ WJZ WJZ
WB Lou L'Amour's Orch WJZ WSNI
WJLM
1:00 A.M.
CBS Lou L'Amour's Orch WAB
WAM WOKO WJLM WFLB WJZ

Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters to VOL editor 731 Plymouth Court Chicago 1. You are invited to send in your photograph when writing but this is by no means obligatory. Radio Guide will not assume responsibility for returning photographs unless postage is enclosed.

In Hoc Singer Vinctes

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All Right; Comments

1. $\mathcal{L}(\mathbf{X}, \mathbf{Y}) = \mathcal{L}(\mathbf{X}, \mathbf{Y}) + \mathcal{L}(\mathbf{Y}, \mathbf{X})$
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'Ja Ring for Porter?

[illegible]

Mooted Feature

1. \vec{r}_1 and \vec{r}_2 are the position vectors of the two particles with respect to the origin of the coordinate system.

2. m_1 and m_2 are the masses of the two particles.

3. \vec{v}_1 and \vec{v}_2 are the velocity vectors of the two particles.

4. \vec{p}_1 and \vec{p}_2 are the momentum vectors of the two particles.

5. \vec{L} is the total angular momentum of the system.

6. \vec{r}_1 and \vec{r}_2 are the position vectors of the two particles with respect to the origin of the coordinate system.

7. m_1 and m_2 are the masses of the two particles.

8. \vec{v}_1 and \vec{v}_2 are the velocity vectors of the two particles.

9. \vec{p}_1 and \vec{p}_2 are the momentum vectors of the two particles.

10. \vec{L} is the total angular momentum of the system.

Name the Woman

1. The first step is to identify the key components of the system. This involves understanding the hardware, software, and data involved. The next step is to define the scope of the project, which includes determining the goals, objectives, and constraints. This is followed by a detailed analysis of the current system, identifying its strengths and weaknesses. The final step is to develop a plan for the new system, which includes a timeline, budget, and resource allocation.

True Blue Lou

[illegible]

It's All Fixed; He's Back

[illegible]

To Chasten Sanborn

$\{ \mathbf{A}_1, \mathbf{A}_2, \mathbf{A}_3, \mathbf{A}_4, \mathbf{A}_5, \mathbf{A}_6, \mathbf{A}_7, \mathbf{A}_8, \mathbf{A}_9, \mathbf{A}_{10}, \mathbf{A}_{11}, \mathbf{A}_{12}, \mathbf{A}_{13}, \mathbf{A}_{14}, \mathbf{A}_{15}, \mathbf{A}_{16}, \mathbf{A}_{17}, \mathbf{A}_{18}, \mathbf{A}_{19}, \mathbf{A}_{20}, \mathbf{A}_{21}, \mathbf{A}_{22}, \mathbf{A}_{23}, \mathbf{A}_{24}, \mathbf{A}_{25}, \mathbf{A}_{26}, \mathbf{A}_{27}, \mathbf{A}_{28}, \mathbf{A}_{29}, \mathbf{A}_{30}, \mathbf{A}_{31}, \mathbf{A}_{32}, \mathbf{A}_{33}, \mathbf{A}_{34}, \mathbf{A}_{35}, \mathbf{A}_{36}, \mathbf{A}_{37}, \mathbf{A}_{38}, \mathbf{A}_{39}, \mathbf{A}_{40}, \mathbf{A}_{41}, \mathbf{A}_{42}, \mathbf{A}_{43}, \mathbf{A}_{44}, \mathbf{A}_{45}, \mathbf{A}_{46}, \mathbf{A}_{47}, \mathbf{A}_{48}, \mathbf{A}_{49}, \mathbf{A}_{50}, \mathbf{A}_{51}, \mathbf{A}_{52}, \mathbf{A}_{53}, \mathbf{A}_{54}, \mathbf{A}_{55}, \mathbf{A}_{56}, \mathbf{A}_{57}, \mathbf{A}_{58}, \mathbf{A}_{59}, \mathbf{A}_{60}, \mathbf{A}_{61}, \mathbf{A}_{62}, \mathbf{A}_{63}, \mathbf{A}_{64}, \mathbf{A}_{65}, \mathbf{A}_{66}, \mathbf{A}_{67}, \mathbf{A}_{68}, \mathbf{A}_{69}, \mathbf{A}_{70}, \mathbf{A}_{71}, \mathbf{A}_{72}, \mathbf{A}_{73}, \mathbf{A}_{74}, \mathbf{A}_{75}, \mathbf{A}_{76}, \mathbf{A}_{77}, \mathbf{A}_{78}, \mathbf{A}_{79}, \mathbf{A}_{80}, \mathbf{A}_{81}, \mathbf{A}_{82}, \mathbf{A}_{83}, \mathbf{A}_{84}, \mathbf{A}_{85}, \mathbf{A}_{86}, \mathbf{A}_{87}, \mathbf{A}_{88}, \mathbf{A}_{89}, \mathbf{A}_{90}, \mathbf{A}_{91}, \mathbf{A}_{92}, \mathbf{A}_{93}, \mathbf{A}_{94}, \mathbf{A}_{95}, \mathbf{A}_{96}, \mathbf{A}_{97}, \mathbf{A}_{98}, \mathbf{A}_{99}, \mathbf{A}_{100} \}$

Gets Verse and Verse

$\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$

Alas and Alex

An Address of B. W.



THIS Beautiful
CHRISTMAS GIFT
6 "Original" ROGERS
STATE SEAL
SOUVENIR SPOONS
In Gift Box

WE HAVE assembled six beautiful STATE SEAL SOUVENIR SPOONS IN A CHRISTMAS GILT BOX at an unheard-of price. Here is your chance to give a useful gift that lasts a lifetime at an unusual, low price.

The spoons are Original Rogers Silverware made by International Silver Co., the oldest and largest makers of silverware in the world. They are A quality—66 penny weights of pure silver to the gross. Regular teaspoon size with plain bowls. Beautiful raised design State Seal in each handle. Patented as well as useful!

GET THEM WHILE YOU CAN. SEND
YOUR ORDER AT ONCE!

States Represented in Gift Collection—One Each of
Illinois • New York • New Jersey
California • Michigan • Texas

I have been thinking of you very much lately.

POSTAGE
PAID

SEND
COUPON
BELOW
AT ONCE!

• C O U P O N •

1. 474 2 1. 475

21. The white oak, (*C. alba*, L.)

Please send me by mail, prepaid (CHRISTMAS GIFTS) at \$1.00 each containing one State Seal, a response as desired in the above letter. Enclosed please find check of \$1.00 for each \$1.00 to cover.

Street Address _____

City _____ State _____

Programs for Thursday, December 20

Star ★ Indicates High Spot Selections

[illegible][illegible]

Afternoon

[illegible][illegible][illegible]

Mr. Fairfax Knows All

Jan Garber can be heard on WGN Chicago 720 kilowatts at 1:45 p.m. daily except Mondays also Sundays at 1:45 p.m. Mondays at 1:54 p.m. We broadcast Saturdays at 9:45 p.m. A time given for 15 minutes for 15. R. L. P. Hartford

TIFFLE TISH was WGN's Comedy show on the radio. It presented and produced by the radio studio.

LETTIE AND I AM were the stars of the show. Lettie was the hostess and I AM was the guest. We had a lot of fun and the show was very popular.

THE SHADOW was the CBS-WAB show on Monday and Wednesday at 10:30 EST. It was a very popular show.

LETTIE AND BOB were the stars of the show. Lettie was the hostess and BOB was the guest. We had a lot of fun and the show was very popular.

NO. 1 SITT was heard at 10:30 p.m. on WGN. It was a very popular show.

H. DETROIT SYMPHONY was the Detroit Symphony Orchestra.

THE NEW YORK TIMES was the New York Times.

SPORTCASTS	
Time Shown Is Eastern Standard	
SUNDAY DECEMBER 16	
ABS network	10:00 a.m.
WGN	10:00 a.m. Hoke Backfinks vs. M...
MONDAY DECEMBER 17	
WDRC	10:00 a.m. Hoke Backfinks vs. M...
TUESDAY DECEMBER 18	
CKOC	10:00 a.m. Hoke Backfinks vs. M...
WGBF	10:00 a.m. Hoke Backfinks vs. M...
WEDNESDAY DECEMBER 19	
WDRC	10:00 a.m. Hoke Backfinks vs. M...
FRIDAY DECEMBER 21	
ABS network	10:00 a.m. Hoke Backfinks vs. M...
CKCL	10:00 a.m. Hoke Backfinks vs. M...
CKOC	10:00 a.m. Hoke Backfinks vs. M...
KSL	10:00 a.m. Hoke Backfinks vs. M...
SATURDAY DECEMBER 22	
WDRC	10:00 a.m. Hoke Backfinks vs. M...
WGBF	10:00 a.m. Hoke Backfinks vs. M...
CKCL	10:00 a.m. Hoke Backfinks vs. M...
CKOC	10:00 a.m. Hoke Backfinks vs. M...
KWK	10:00 a.m. Hoke Backfinks vs. M...

LETTIE and BOB were the stars of the show. Lettie was the hostess and BOB was the guest. We had a lot of fun and the show was very popular.

RADIO ARTISTS seminars paid to the state depending on the program and the artist's D. D. E. Gordon N. J.

THE JACK LITTLE was born in London, England, 34 years ago. His real name is James Edward. He is a very popular singer and actor.

JOE POSTLY was born in Spoken, Washington, August 25, 1914. He is a very popular singer and actor.

Ed Wynn, Perfect Fool

Continued from Page 10

Mr. Wynn's perfect fool was the

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This Week the "WISCONSIN" Spoon

MAIL THE COUPON!

Attention Radio Guide Readers! Here is another beautiful State Seal Teaspoon "Wisconsin" the ninth spoon in this handsome collection. To get it simply clip the coupon below and mail it as directed.

Each week Radio Guide offers a new State Seal Teaspoon. The Official Seal is a State's representative based on the language of each poem. I shall the spoons have been offered, I have, New York, California, New Jersey, Michigan, Texas, District of Columbia, Pennsylvania and Wisconsin. If you have a ready secured the first eight spoons you will surely want to add the splendid "Wisconsin" spoon to your collection.

These spoons are Original Rogers Silverware made by the International

Silver Company of Melton, Connecticut oldest and largest makers of silverware in the world. They are AA quality 999 fineness of PURE SILVER with gold. Regular teaspoons size with plain bowls, easy to clean. Collect the entire set of 49 and have a lifetime set of silverware—practical as well as artistic.

If you have not already started your collection of these attractive State Seal Teaspoons, hurry at once! The supply is limited! Clip the coupon below, indicate which spoon you want and mail it with 15 cents plus 3 cents for postage and packing for each spoon desired and spoons will be sent by mail—prepaid. Then get the coupon in next week's Radio Guide for the next spoon.

★ ★ COUPON ★ ★									
RADIO GUIDE, SOUVENIR SPOON BUREAU 731 PLYMOUTH COURT, CHICAGO, ILL.									
Please mail me _____ Original Rogers AA Quality State Seal Spoons as checked below. I am enclosing 15 cents for each spoon plus 3 cents each for postage and packing.									
Total amount _____									
NAME _____									
ADDRESS _____									
CITY & STATE _____									
<input type="checkbox"/> Spoon <input type="checkbox"/> Wanted	<input type="checkbox"/> ILL.	<input type="checkbox"/> N.Y.	<input type="checkbox"/> CAL.	<input type="checkbox"/> N.J.	<input type="checkbox"/> MICH.	<input type="checkbox"/> TEX.	<input type="checkbox"/> D.C.	<input type="checkbox"/> PA.	<input type="checkbox"/> WIS.

Ed Wynn's inimitable comedy may be heard any Tuesday evening over an NBC WFL network at 9:30 EST (8:30 CST) sponsored by the Texas Company.

Studio News and Notes

By Murray Arnold

Philip Sanborn Brook, of Cliftondale, Mass., joins the WGY announcing staff . . . **FRANKLIN LAMB**, WIP vice-president, off for brief Florida vacation . . . **ED BROWNING**, WDEL continuity head and announcer, celebrated a birthday last week.

JOHNNY MERCER, star vocalist with **PAUL WHITEMAN'S** Orchestra, paid a visit to his family last week in Savannah, Georgia, and was interviewed over **WTOG** by Program Head **DWIGHT JAMES BRUCE**.

WITH **ALLEN SCOTT** going off all staff-announcing at **WCAU**, and **NORRIS WEST** assuming the position of Assistant Program Director, two new announcers come in this week: **HENRY MORGAN** (formerly of the *American Network*), and **GEORGE HOGAN**, (also of *ABS*).

With new switches, **HUEY WALTON** is promoted to chief announcer at the *Levy Station*.

HENRY PATRICK, WIP favorite, auditioned in New York last week for spotting with **ISHAM JONES'** band.

FREDDIE CARLONE and his orchestra, playing from Rochester's Marigold Restaurant, inherit **JAN CARLSON'S** spots on **WHAM**!

WHEN **JOE RIPLEY** left **WDBJ** to join **WTIC's** announcing corps, a competi-

tive audition was held at the *Roanoke station*. After listening to 101 applicants, **JACK WELDON**, formerly of *NBC's* dramatic staff in New York, and **BILL FRANKLIN**, local lad, were awarded the coveted positions.

KAY DEAN gives up her *KDKA* Style and Shopping Directress position to go South. Coming in to her niche is **MISS JANET ROSS** who in real life is *Miss Janet Gragan*, of the Pittsburgh station's secretarial staff, and the outlet's only girl announcer.

EMILY WEYMAN, erstwhile song-piano act of WIP and **WCAU**, becomes staff pianist at **KYW** . . . **BILLY ROSE**, announcer and staff artist at **WGY**, has been ordered by his doctor to take an indefinite rest to recover his health.

KYW IS USING newspaper and technical magazine ads, car cards and billboards for general station promotion in Philadelphia. **ROLAND BRADLEY**, former announcer and continuity writer at **WGY**, was recently appointed head of Program and Production departments at **WINS**, New York.

RECOMMENDED TO YOUR attention is **WCAE's** newest show, "Dr. and

Mrs. Jimmy," to be aired every Monday, Wednesday and Friday at 7:15 p. m. This drama, portraying life of a country doctor and his bride in a small town, features **HELEN WAYNE** and **HOWARD BLAINE** in the starring roles.

HOWARD JONES, formerly of **WNAC-Yankee** network and later at **WTAR**, Norfolk, is newest addition to the **WIP** announcing staff.

FIRST SUSTAINING show on **KYW** was the **TELL SISTERS**; first commercial was the "Susquehanna Mountaineers." Latter program, sponsored by **Drug Products, Inc.**, will be heard over Philadelphia's newest outlet seven days weekly from 6 to 6:30 p. m.

EVERY DAY FROM now until Christmas, **WBAL**, at 4:30 p. m., will present Santa Claus to the lads and lassies of Baltimore and environs, who will hear just what the beloved St. Nicholas is doing in his North Pole workshop.

DONOVAN O'HARA, gifted tenor, is announcing and vocalizing the "Pride of Killarney" dance programs heard over **WPEN** each Monday at 8:30 p. m.

"Esslinger's Amateur Night" starts this Thursday at 10 p. m. over **WCAU**. New show will spotlight bitberto hidden vocalists, instrumentalists, announcers, etc.

Mrs. John Law Gets Her Man

(Continued from Page 11)

"I had just signed off duty at the Englewood station," he stated. "I was on my way home when I saw two well-dressed men dash out of this store and pile into a Plymouth sedan. They paid no attention to my shouts to stop—and I concluded that a holdup had taken place. I emptied my revolver after the car, and was able to make out the first four numbers of the license. I am certain that I hit the car." Just then the telephone rang—was answered. The call brought news that **Krampert** was dead.

So, in a few more seconds, a second radio message went out:

"Attention, all cars . . . Attention, all cars . . . Be on the lookout for two men, riding in a Plymouth sedan, first four numbers of license 1-2-4-5. They are wanted for murder and robbery in a meat market at 5956 South Halsted Street. Car last seen speeding south in Halsted Street. Number one, about 24 years old, 5 feet

8 inches, weight around 130, slim build, blue suit, grey fedora hat with thin black band. Carried a blue steel revolver. Number two, about 25, 5 feet 8 inches, weight 140, found the Plymouth (a stolen car, by the way) abandoned in a vacant lot on Rhodes Avenue, a couple of miles from the scene of the murder.

But the killers—where were they? Apparently they had melted into the life of the vast city of Chicago like snowflakes in the ocean. Of what use was a stolen car in tracing two thugs whose names, obviously, were not registered in connection with the car's license?

This exasperating problem the police faced. In the days before radio it might never have been solved. But suddenly things began to happen with bewildering speed.

Meanwhile, however, it is necessary to go back just a few minutes, and to introduce a lady of character and quick decision—a policeman's wife, who was an ardent radio fan.

Mrs. Rose Gill, wife of Chicago police officer **Bernard Gill**, had one chronic and around 135, slim build, blue suit, grey fedora hat same as number one. Also carried blue steel revolver. Car may have been hit by bullets fired by Policeman **Frank Miller** of 15th District. If found, do not remove, and notify homicide division at once . . . Attention, all cars . . .

Scarcely had this message been sent when Radio Patrolmen **James Daly** and quite agreeable argument with her husband. She claimed that women would make good police officers, because they have an infinite capacity for detail. Policeman **Gill** laughingly disputed this.

On the afternoon of the murder, Mrs. Gill was sitting in the pleasant living-room of her home at 7915 Rhodes Avenue. The radio was tuned in to the police broadcasts. Police radio signals fascinated Mrs. Gill. Suddenly she heard the "All Cars" warning about the robbery, murder, and wounding in **Krampert's** butcher-shop. Mentally, she ticked off every detail of the message—slim handits—blue suits—blue steel revolvers—grey fedora hats—black bands—Plymouth sedan.

Right beside the Gill home—right under Mrs. Gill's nose as she looked absently out of the window—was a vacant lot, weed-grown.

Suddenly, into this vacant lot, a Plymouth sedan rolled from the street and stopped.

And then Mrs. Rose Gill tensed. For two men had gotten out of the car, and in the waning afternoon light she saw—two neat blue suits, two grey fedora hats, each with a slim black band!

Mrs. Gill slipped half out of her chair. These must be the gunmen! In a moment, she told herself, she would telephone police headquarters. But that same womanly curiosity kept her rooted to the chair. What were these two slim young men going to do? Where were they going?

What they did next was so extraordinary that the policeman's lady was thankful she hadn't immediately obeyed that impulse to leave her post and telephone. Through the clinging weeds of that foliage-smothered lot the two dandies pushed their way swiftly. They didn't seem to care if burrs clung to their perfectly-cut clothes. They were in a hurry. They crossed to an apartment building at 7903 Rhodes Avenue and—while the

(Continued on Page 27)

OPPORTUNITIES for NEW WRITERS!

95% of all big pay writing jobs and profitable free lance writing work require no rare literary abilities. Ordinary command of English and quickly developed writing technique plus your own natural writing style may yield rich rewards. Write today for big free book describing a new Simplified Training Course covering every branch of writing, short story, book, play, radio, news reporting, feature articles, advertising publicity, intelligent, friendly personal instruction and criticism. Costs less than average month at college. Deferred payments if desired. Also free scientific Aptitude Test which actually measures your writing ability. Send for both today. No obligation. No advance will call. Write now. U. S. SCHOOL OF WRITING, Dept. R-1222, 20 W. 60 St., New York, N. Y.

TIRE PRICES CUT!!

World famous makes, reconstructed by the superior York method, and guaranteed for 12 months. All sizes in stock. Write now for complete price list. Save big money on your tires. YORK TIRE & RUBBER CO., Dept. 4738-A, 3855-59 Cottage Grove Ave., Chicago, Ill.

\$\$\$ SONG WRITING \$\$\$ BIG ROYALTIES

paid by Music Publishers and Talking Picture Producers. Free booklet describes most complete song service ever offered. The writers will receive, arrange, compose music on your lyrics or lyrics to your music, secure U. S. copyright, broadcast your song over the radio. Our sales department submits to Music Publishers and Hollywood Producers. WRITE TODAY for FREE BOOKLET. UNIVERSAL SONG SERVICE, 662 Mayer Bldg., Western Ave., and Sierra Vista, Hollywood, Cal.

PSORIASIS ECZEMA

Why suffer! PSORACINE, a wonderful new discovery, now relieving many stubborn cases where other treatments failed. Try it no matter how long afflicted. Write for sworn proof and free information.

ILLINOIS MEDICAL PRODUCTS, Dept. 362, 519 N. Central Park, Chicago, Ill.

—NEW MOUTH WASH—
LARGE SAMPLE 10c
(One-Half Pint)
A Pleasant and Powerful
ANTISEPTIC—GERMICIDE
GUARANTEED
Send Cols
OGDEN AGENCY — NAPERVILLE, ILL.

It Pays to Advertise in
RADIO GUIDE

"The Radio Guide Revue"

with
Dorothy Allinson
and
Lanny Vale
featuring

Sam Targan and His Orchestra
WIP

Fridays, 2:00 to 2:30 P. M.

RADIO GUIDE Presents

the
"SUNDAY MORNING VARIETIES"
with

The Four Bachelors,
Rosine,
Henry Patrick
and
Ted Hale
—Piano Virtuoso—
WIP

SUNDAY MORNING
10:15 to 10:45

Schumann-Heink —the World's Mother

The Story of Her Life, from Obscure Madchen to Brilliant Operatic Success—Her Family Life, Through Motherhood, Grand-Motherhood, Great-Grand-Motherhood—Her Career in Radio—Told with an Intimacy of Detail Seldom Approached. Don't Miss the Opening Chapters

The Clew of the Raucous Radio

A Woman and Her Son Murdered—the Only Lead to Possible Suspect—the Fact That the Radio in the Murder-Home Was Turned On—Here Is a Calling All Cars Story Outclassing Even the High Standard for This Series You Have Been Following.

All in a Christmas Issue Packed with Feature Stories of the Stars

Programs for Saturday, December 22

Star ★ Indicates High Spot Selections

6:30 A.M.
WNAC—Sunrise Special Organ

6:45 A.M.
NBC—Health Exercises: WEAF WEEI WGY WBEN

7:00 A.M.
WBZ—Musical Clock

7:15 A.M.
Y.N.—News: WNAC

7:30 A.M.
CBS—Organ Reveille: WABC
NBC—Yoichi Hiraoka: WJZ
WNAC—Joe Mitchell Chapple

7:45 A.M.
NBC—Jolly Bill & Jane: WJZ
NBC—Pollock & Lownhurst: WEAF
WBEN WEEI
WGY—Musical Program
WHAM—Jack Foy, songs
WNAC—Walter Kidder, baritone

8:00 A.M.
NBC—Bradley Kincaid, songs: WEAF
WCSH WTAG WBEN WJAR
CBS—Chapel Singer: WABC
NBC—Morning Devotions: WJZ WBZ
Y.N.—News: WAAB
WGY—Musical Clock
WHAM—Kindly Thoughts
WNAC—Pep Time

8:15 A.M.
NBC—Don Hall Trio: WEAF WBEN
WTAG WEEI WJAR
NBC—Wm. Meader, organist; Ray
Heatherton, baritone: WJZ WBZ
WHAM
WNAC—Shopping Around the Town

8:30 A.M.
NBC—Cheerio: WEAF WGY WCSH
WEEI WTIC WJAR WBEN WTAG
CBS—Lyric Serenade: WABC WFBL
WBZ—Weather; temperature
WSYR—Wm. Meader, organist (NBC)

8:45 A.M.
NBC—The Sizzlers: WJZ WHAM WBZ

9:00 A.M.
NBC—Richard Leibert, organist:
WEAF WGY WTAG
CBS—Cheer Up: WABC WDRC
WNAC WOKO WEAN WLBZ WICC
WFEA WHEC WORC WGR
★ NBC—Breakfast Club: Orch.; Solo-
ist; Don McNeill: WJZ WBZ WSYR
ABS—Top of the Morning: WPRO
WBEN—News; Hollywood Impressions
WHAM—Tower Clock Program

9:15 A.M.
NBC—Richard Leibert, organist: WEEI
WBEN WJAR WCSH
ABS—Bernie Dolan, pianist: WPRO
WFBL—Cheer Up (CBS)
WHAM—Breakfast Club (NBC)

9:30 A.M.
NBC—Banjo Jesters: WEAF WEEI WGY
WTIC WCSH WJAR WBEN WTAG
WKBW—Cheer Up (CBS)

9:45 A.M.
NBC—Annette McCullough, songs:
WEAF WGY WTIC WJA RWCBS
WTAG
CBS—Eton Boys Quartet: WABC
WORC WNAC WOKO WFBL WFEA
WKBW WHEC WLBZ WICC
ABS—Poet's Corner, Art Egan: WPRO
WBEN—Sally Work's Column

10:00 A.M.
NBC—News; Johnny Marvin: WEAF
WGY WEEI WTIC WBEN
CBS—News; Mellow Moments; Emory
Deutsch's Orch.: WABC WEAN
WHEC WKBW WICC WFEA WORC
NBC—Morris Sisters: WJZ WSYR
WHAM
WBZ—Home Forum Cooking School
WNAC—Buddy Clark

10:15 A.M.
NBC—Morning Parade: WEAF WCSH
WTIC WEEI WGY WTAG
CBS—Carlton & Shaw, piano duo:
WABC WKBW WFEA WHEC
NBC—Edward MacHugh, baritone:
WJZ WHAM WBZ WSYR
WBEN—Youngster's Playtime
WNAC—Jane and John, dramatization

10:30 A.M.
CBS—Let's Pretend: WABC WNAC
WDRC WOKO WFBL WLBZ WHEC
WKBW WEAN WFEA WICC WORC
NBC—Singing Strings: WJZ WHAM
WBZ

10:45 A.M.
NBC—News; Originalities; Jack
Owens, tenor: WJZ WHAM
WBZ—News; Musicals

11:00 A.M.
NBC—Alma Schirmer, pianist: WEAF
WTIC WEEI WTAG WCSH
CBS—George Johnson & Knicker-
bockers: WABC WDRC WNAC
WLBZ WFEA WKBW WORC WEAN
WHEC WFBL
NBC—Honeymooners: WJZ WHAM
NBC—Galaxy of Stars: WBEN WGY
WBZ—Radio Pals and Curley Joe

11:15 A.M.
NBC—Yass Family: WEAF WGY
WTIC WEEI WTAG WBEN WCSH
★ NBC—Tony Wons, philosopher:
WJZ WBZ WHAM
ABS—One Man Band: WPRO

11:30 A.M.
NBC—Down Lovers' Lane; Gloria La
Vey; Walter Preston; Al & Lee
Reiser; Henry M. Neely, narrator:
WEAF WEEI WJAR WBEN WTAG
WTIC
CBS—Illinois Wesleyan Glee Club:
WABC WDRC WOKO WNAC WICC
WFBL WLBZ WFEA WORC WHEC
WKBW WEAN

NBC—Geo. Hessberger's Orch.: WJZ
WHAM
ABS—Tony Caboch, comedy: WPRO
WBZ—Federated Women's Clubs
WGY—Children's Theater

11:45 A.M.
CBS—Concert Miniatures: WABC
WOKO WDRC WHEC WFEA WEAN
ABS—Ben Alley, tenor: WPRO
WSYR—George Hessberger's Band
(NBC)

Afternoon

12:00 Noon
NBC—Armchair Quartet: WEAF
WEEI WJAR WBEN WTAG
CBS—Frederic Wm. Wise, "The Political
Situation in Washington Today":
WABC WGR WNAC WEAN WORC
WDRC WFEA WFBL WHEC WOKO
WLBZ

NBC—Fields & Hall, songs & patter:
WJZ
ABS—Bob Fallon's Orch.: WPRO
WBZ—Views of the News
WGY—John Sheehan, tenor
WHAM—4-H Club Program

12:15 P.M.
NBC—Honeyboy & Sassafra, comedy
team: WEAF WEEI WTIC WTAG
WJAR WBEN WCSH
CBS—Instrumentalists: WABC WDRC
WGR WFEA WEAN WOKO WHEC
WORC WNAC WLBZ
NBC—Genia Fonarova, soprano: WJZ
WHAM
WBZ—Weather; temperature
WGY—The Vagabonds

12:30 P.M.
NBC—Merry Madcaps; Frank Sherry;
Norman Cloutier's Orch.: WEAF
WTIC WJAR WBEN
CBS—Abram Chasins, pianist: WABC
WOKO WFBL WICC WFEA WGR
WLBZ WEAN WAAB
NBC—Nat'l Grange Prgm.: WJZ WBZ
WHAM WSYR

ABS—Betty Jayne, songs: WPRO
WGY—Farm Program
WNAC—The Shoppers' Exchange

12:45 P.M.
NBC—Concordia Singing Society:
WEAF WCSH WTAG
CBS—Abram Chasins: WORC WHEC
ABS—Three Blue Chips: WPRO
WBEN—Stock & Commodity Reports

1:00 P.M.
CBS—George Hall's Orch.: WABC
WGR WOKO WFEA WORC WDRC
WFBL WHEC
NBC—Jan Brunasco's Ensemble:
WEAF WJAR WTAG
ABS—To be announced: WPRO
WBEN—Farm Service
WGY—Stock Reports
WTIC—Nat'l Grange Prgm. (NBC)

1:15 P.M.
NBC—Jan Brunasco's Orch.: WEEI
WCSH WGY WBEN
Y.N.—News: WNAC
WICC—Geo. Hall's Orch.: (CBS)

1:30 P.M.
NBC—Russ Lyons' Orch.: WEAF
WCSH WTAG WJAR WGY WTIC
WBEN
CBS—Esther Velas' Ensemble: WABC
WOKO WGR WDRC WAAB WFBL
WHEC

NBC—Farm Four: "Four Big Men,
One Big Idea," Wheeler McMillen:
WJZ WSYR
ABS—Eddie Prior's Orch.: WPRO
WBZ—4-H Club
WHAM—Jan Carlson's Orchestra
WNAC—News

1:45 P.M.
NBC—Words & Music: WJZ WHAM
WSYR
CBS—Esther Velas' Ensemble: WFEA
WLBZ WORC
ABS—Ragamuffins: WPRO
WGY—The Southerners
WNAC—String Ensemble

2:00 P.M.
NBC—Rex Battle's Ensemble: WEAF
WEEI WJAR WGY WBEN
CBS—Dan Russo's Orch.: WABC WGR
WOKO WICC WFEA WORC WDRC
WNAC WHEC WEAN WFBL WLBZ
ABS—Jerry Blaine's Orch.: WPRO
WBZ—Words and Music (NBC)

2:15 P.M.
NBC—Songfellows Quartet: WJZ WBZ
WHAM WSYR

2:30 P.M.
NBC—Green Brothers' Orch.: WEAF
WTIC WJAR WTAG WEEI WBEN
WGY WCSH
CBS—Round Towners: WABC WGR
WNAC WOKO WFEA WORC WDRC
WHEC WEAN WFBL WICC WLBZ
NBC—Don Pedro's Orch.: WJZ WBZ
WSYR WHAM
ABS—Piano & Organ Concerto: WPRO

3:00 P.M.
NBC—Radio Play Bill: WEAF WCSH
WJAR WBEN WGY WEEI WTAG
CBS—Buffalo Symphony Orch.: WABC
WOKO WGR WFEA WORC WDRC
WHEC WEAN WFBL WNAC WICC
NBC—High & Low: WJZ WBZ
WSYR WHAM
ABS—Brooklyn Symphony Orch.:
WPRO

3:15 P.M.
NBC—Platt & Niernan, piano duo:
WJZ WBZ WSYR

3:30 P.M.
NBC—Week End Review: WEAF
WCSH WTIC WJAR WBEN WGY
WTAG
NBC—Saturday Songsters; Vocalists;
Harry Keegan's Orch.: WJZ WBZ
WSYR WHAM

4:00 P.M.
CBS—Emery Deutsch's Rhythms:
WABC WGR WOKO WICC WFEA
WEAN WNAC WORC WLBZ WDRC
WFBL
NBC—Ithaca College Band: WJZ WBZ
WSYR WHAM

4:30 P.M.
NBC—Handels "Messiah"; Chorus;
Orch.: WEAF WGY WTIC WBEN
WJAR WEEI WTAG
CBS—Library of Congress English
Singers: WABC WOKO WDRC WGR
WICC WNAC WEAN WFBL WLBZ
WFEA WHEC WORC

NBC—Eddy Duchin's Orch.: WJZ
WBZ WSYR WHAM
ABS—Today's Winners: WPRO

5:00 P.M.
CBS—Little Jack Little's Orch.:
WABC WOKO WGR WDRC WLBZ
WFEA
NBC—Stanleigh Malotte, songs: WJZ
WBZ WSYR WHAM

5:15 P.M.
NBC—Geraldine Farrar, talk: WJZ
WBZ WSYR WDRC WHAM

5:30 P.M.
NBC—Our American Schools: WEAF
WGY WTAG WJAR WBEN WTIC
WCSH
CBS—Tito Guizar, tenor: WABC
WDRC WNAC WGR WHEC WFBL
WFEA WORC WOKO WLBZ
NBC—Geo. Starnes' Orch.: WJZ
WSYR WBZ WHAM

5:45 P.M.
CBS—Robinson Crusoe, Jr. WABC
WOKO WKBW WFBL WHEC
NBC—Ranch Boys, trio: WJZ WHAM
WBZ WSYR
CBS—Miniatures: WORC WICC WLBZ
WAAB WFEA WDRC WEAN
WNAC—Yankee Singers, quartet

Night

6:00 P.M.

NBC—Tom Cookley's Orch.: WEAF
WTAG WJAR
CBS—"Lilac Time"; Earl Oxford &
Arthur Murray: WABC WOKO WGR
WAAB WORC WDRC WFBL
NBC—Angelo Ferdinand's Orch.: WJZ
WSYR
ABS—Jerry Blaine's Orch.: WPRO
WBEN—News
WBZ—O'Leary's Irish Minstrels
WGY—High Priests of Harmony
WHAM—Sportscast
WNAC—News

6:15 P.M.

WBEN—Christmas Carols
WBZ—Ray Delaportie's Orchestra
WGY—Tom Cookley's Orch. (NBC)
WHAM—Comedy Stars of Hollywood
WNAC—The Melody Limited

6:30 P.M.

NBC—News; Peg La Centra, songs:
WEAF WTAG
CBS—Leon Navara's Orch.: WABC
WLBZ WOKO WORC WEAN WDRC
WFBL WICC WFEA WKBW WHEC
WAAB
NBC—News; Twenty Fingers of Har-
mony: WJZ WSYR
ABS—News; Manhattans' Orch.:
WPRO
WBEN—Sports Review
WBZ—News; Weather; Temperature
WGY—News; Evening Breviews
WHAM—Evening Interlude

6:45 P.M.

NBC—Thornton Fisher, sports: WEAF
WGY WEEI WTIC WBEN WJAR
CBS—Beauty Prgm.; Margaret Brain-
ard & Jerry Cooper; News: WABC
WAAB WDRC WKBW WEAN
NBC—Master Builder Prgm.: WJZ
WSYR
WBZ—World in Review
WNAC—Alexander's Orchestra

7:00 P.M.

NBC—Religion in the News: WEAF
WBEN WEEI
CBS—Soconyland Sketches: WABC
WOKO WGR WDRC WLBZ WICC
WORC WNAC WEAN
NBC—John Herrick, baritone: WJZ
ABS—Capt. Al Williams, "Aviation":
WPRO
Y.N.—News: WAAB
WBZ—Edward MacHugh, baritone
WGY—Variety Program
WHAM—Old Timers; Hank & Herb

7:15 P.M.

NBC—Jamboree: WEAF WCSH WBEN
NBC—Henry King's Orch.: WJZ
WBZ—Radio Nature League

7:30 P.M.

CBS—Sounds of the City: WABC
WOKO WNAC WDRC WEAN WGR
WFBL WORC WICC WFEA WLBZ
NBC—Henry King's Orch.: WBZ
WHAM WSYR
ABS—Fisher's Gypsy Orch.: WPRO
WBEN—Washington Highlights
WGY—The Whistler and his Doz
WJAR—Jamboree (NBC)

7:45 P.M.

CBS—Lawyer & Public: John W.
Davis, speaker: WABC WGR WOKO
WDRC WFEA WICC WFBL WLBZ
WHEC WORC WAAB
NBC—Pickens Sisters: WJZ WHAM
WSYR
ABS—George Reid, One-Man Minstrel
Show: WPRO
WBEN—Christmas Carols
WBZ—Variety Program
WGY—Jamboree (NBC)
WNAC—Drama

8:00 P.M.

★ NBC—Sigmund Romberg, Wm.
Lyon Phelps; Helen Marshall &
Byron Warner: WEAF WEEI WTIC
WCSH WGY WBEN WJAR WTAG
★ CBS—Roxey's Gang: WABC WGR
WOKO WDRC WNAC WEAN WFBL
WORC

NBC—Art in America: WJZ WBZ
WSYR WHAM
ABS—Charles Gaines' Orch.: WPRO

8:15 P.M.

NBC—Grace Hayes, songs: WJZ WBZ
WHAM

ABS—Strickland Gillilan, news: WPRO
WBZ—Orchestra

8:30 P.M.

NBC—George Olsen's Orch. Ethel
Shutta: WJZ WSYR WHAM
ABS—Sidewalks of New York: WPRO
WBZ—Orchestra

8:45 P.M.

CBS—Musical Revue; Mary Courtland
& Quartet; Robert Armbruster's
Orch.: WABC WNAC WDRC WFBL
WGR WOKO WEAN
ABS—Louis K. Anspercher, talk:
WPRO

9:00 P.M.

NBC—Songs You Love; Soloists; Orch.:
WEAF WEEI WGY WTIC WCSH
WTAG WBEN WJAR
★ CBS—Grete Stueckgold; Orchestra:
WABC WKBW WNAC WOKO
WDRC WEAN WFBL WFEA WHEC
WORC WLBZ WICC
★ NBC—RCA RADIODRON PRE-
sents Radio City Party featuring
Frank Black's Orch.; John B.
Kennedy; Guest Stars: WJZ WBZ
WHAM WSYR
ABS—Scott Fisher's Orch.: WPRO

9:15 P.M.

Y.N.—News: WAAB

9:30 P.M.

NBC—Gibson Family; Lois Bennett,
Jack & Loreita Clemens; Conrad
Thibault & Don Vorhees' Orch.:
WEAF WBEN WCSH WTAG WGY
WJAR WEEI WTIC
★ CBS—STUDEBAKER CHAMPIONS
Present Richard Hamber's Orch.;
Joey Nash, vocalist: WABC WOKO
WEAN WFBL WKBW WCAU
WCAO WJSV WAAB WDRC
★ NBC—ALKA-SELTZER PRESENTS
Barn Dance; The Westerners; Lulu
Belle; Hoosier Hot Shots; Uncle
Erra; Spare Ribs; Linda Parker;
Maple City Four: WJZ WHAM
WBZ WSYR
ABS—American Op'ry House: WPRO
WNAC—Meyer Davis' Orchestra

10:00 P.M.

CBS—Edward D'Ann's Band: WABC
WAAB WKBW
WNAC—Andrew Jacobson's Orchestra

10:30 P.M.

★ NBC—"Let's Dance," Three Hour
Dance Program with Kel Murray,
Xavier Cugat, Benny Goodman &
Their Orchs.: WEAF WEEI WTIC
WCSH WJAR WGY WTAG WBEN
CBS—George Givot, comedian: WABC
WICC WLBZ WFEA WHEC WDRC
WOKO WAAB WORC WKBW
WEAN WFBL
NBC—Hal Kemp's Orch.: WJZ WBZ
ABS—Nick Kenny's Scandals: WPRO
WGY—Merrado's Mexican Fiesta (NBC)
WHAM—Tommy Tucker's Orchestra
WNAC—Federal Housing Speaker

10:45 P.M.

WNAC—Musical Rhymester
WSYR—Hal Kemp's Orch. (NBC)

11:00 P.M.

CBS—Elder Michaux's Congregation:
WABC WAAB WDRC
NBC—Dorsey Bros.' Orch.: WJZ
WHAM WSYR
ABS—Voice of Romance: WPRO
Y.N.—News: WNAC
WBZ—Weather; temperature

11:15 P.M.

CBS—Elder Michaux's Congregation:
WFEA WLBZ
ABS—Dancing, Till 1 A.M.: WPRO
WBZ—Dorsey Bros.' Orch. (NBC)
WNAC—Jack Fisher's Orchestra

11:30 P.M.

CBS—Glen Gray's Orch.: WABC WFBL
WICC WHEC WLBZ WDRC WORC
WOKO WKBW WFEA WNAX
★ BC—Freddie Martin's Orch.: WJZ
WBZ WSYR WHAM

11:45 P.M.

WNAC—Glen Gray's Orch. (CBS)

12:00 Mid.

CBS—Joe Haymes' Orch.: WABC
WNAC WOKO WEAN WFBL WKBW
NBC—Enric Madriguera's Orch.: WJZ
WBZ WSYR
WHAM—Frank Skully's Orchestra

12:15 A.M.

WNAC—Organ Recital

12:30 A.M.

CBS—Ozzie Nelson's Orch.: WABC
WOKO WNAC WICC WEAN WFBL
NBC—Paul Pendarvis' Orch.: WJZ
WBZ WSYR

1:00 A.M.

CBS—Claude Hopkins' Orch.: WABC

Mrs. John Law Gets Her Man

(Continued from Page 25)

policeman's wife watched in amazement—they began to climb up the fire-escape! Mrs. Gill watched the twinlike twain raise a window on the second floor of the building. Then they climbed inside, and the policeman's wife flew to the telephone. "Quick!" she said. "The two men who killed the butcher at 5956 South Halsted Street have just climbed in the window of a building at 7903 Rhodes Avenue . . . And she gave the details in sharp, quick sentences.

Then she dashed back to the window, to watch developments.

It was just at that moment that Squadmen James Daly and Izar Rake found the abandoned sedan. Mrs. Gill saw them drive into the vacant lot in their police radio patrol car, and leap out with drawn pistols. This amazed her.

How, she wondered, could these policemen have arrived so soon? Why, she had only telephoned a few seconds before—and the police radio had not yet broadcast the alarm she was waiting for—the alarm that her telephone call would evoke at any instant now. What Mrs. Gill did not realize was that Daly and Rake, in radio car number 2A, had heard the previous broadcasts about the tragedy. They were on the lookout for all Plymouth sedans—and had found this one.

Daly and Rake were standing beside the stolen and abandoned Plymouth sedan, cursing the luck that seemed to have led them to a blank wall. This was the bandit car all right—bullet-holes pitted its posterior—but where were the bandits?

And at that precise instant these words sounded—both in the radio in their patrol car, and in Mrs. Gill's living-room:

"Attention, cars 140, 2A and 36 . . . Attention, cars 140, 2A and 36 . . . Proceed at once to 7903 Rhodes Avenue and investigate two suspicious men climbing into building on fire escape. Were seen leaving car and climbing up fire escape . . . Attention, cars 140, 2A and 36 . . ."

Pistol Duel Looms

"Hey!" Daly shouted to Rake, "there's our number—2A—here's this car—that's 7903 Rhodes Avenue and—that must be the fire escape those guys climbed!" He pointed. With shrieking sirens, the other two radio cars converged upon the building that contained the gunmen. Policemen poured out. Swiftly the building was surrounded, and its manager was confronted by questioning policemen.

"Have you got two young fellows living in this building?"

"Yes," said the manager, staring. "There are a couple of fellows in apartment 202. They just moved in a few days ago."

Police went to the front and back doors of apartment 202. At the back, Officer James Keeley knocked. There was no response, so angry police forced the door.

Poking a riot gun ahead of him, Keeley entered.

In the middle of the kitchen floor stood an extremely handsome, baby-faced young man, dressed only in a suit of underwear! It was Francis Crotty. He was yawning and rubbing his eyes, as if he had just been awakened from sound sleep.

"What's the idea?" he inquired.

"Put up your hands!" said Keeley. Crotty obeyed.

"Can't a guy sleep without having the cops bust in on him?" he demanded.

"Where's your pal?" asked Keeley.

"What are you talking about?" Crotty bleated.

Angered, Keeley shouted, loud enough for anyone in the next room to hear:

"Tell him to come out of there with his hands up, or I'll let a blast go from this shotgun right through that door!"

At that, the door of the other room, apparently the bedroom, opened. In walked Peter Balculis, also in his underwear! He, too, yawned and rubbed his eyes.

Tell-Tale Shoes

"What's up?" he asked plaintively. "Get on some clothes and come along," ordered one of the policemen.

"What for?" queried Francis. "We've been sleeping here all afternoon."

For a moment Keeley regarded the two quizzically. Behind Peter, on the floor of the bedroom, he could see four shiny black shoes with bits of mud on them.

"Cover these guys!" Keeley said to his brother officers, and pushed past Peter. He reached down and felt the shoes.

"You been asleep for hours, eh?" he demanded.

"Yes," said Francis virtuously.

"Sure!" said Peter indignantly.

"Then why are your shoes still warm?" Keeley wanted to know.

Swiftly, police searched the apartment. Hidden in the upholstery of the couch they found a .45 Colt automatic. They did not find the two pretty blue-steel revolvers with which Ernie's Market had been held up. Presumably the killers had thrown them away.

Taken to Englewood Hospital, the quick-trigger twins were identified immediately by the wounded Kirsch. He pointed out Crotty as the actual killer. From the hospital the dapper dandies were driven to the Englewood police station, where everyone else who had been in the store at the time of the killing unhesitatingly identified them.

Crotty—dubbed "Angel Face" by the police—confessed and named Balculis as his accomplice.

Both had records as car-thieves. Both pleaded guilty to Krampert's murder. Both were sentenced to 99 years in the penitentiary by Judge Philip L. Sullivan. Thanks to radio and a policeman's wife, the case had been cleaned up entirely—including identifications and confession—in less than two hours!

One thing at least should make the trigger twins happy: From now on, and for the rest of their lives, they will be dressed exactly alike!

In Next Week's Issue of
RADIO GUIDE:

The Clew of the Raucous Radio

Fred Brown came home from work, tired. Supper would be ready, his home neat and orderly, his wife and small son on hand to greet him . . . Turning into the walk that led to his house, he heard the radio playing—loudly, raucously. Strange! His wife didn't like radio . . . Brown hastened his footsteps, burst into the house—found his wife and son dead. Murdered . . . Where did that clew of the live radio set lead? Read, in next week's Radio Guide, one of the most thrilling of the Calling All Cars series so far.

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LITTLE JACKIE HELLER

As He Appears Under the

MIKEroscope

By Fred Kelly

Little Jackie Heller, world's champion fly-weight baritone rode into American consciousness on the ukulele wave. Fortunately he outlived the destructive inundation. He is not a foreigner, as many assume. Perhaps the misapprehension arises from the fact that his life story is Algerian (Horatio). He was a little street Arab—on the sidewalks of Pittsburgh.

Son of the Cantor of Beth Jacob Temple in the steel capital, Jacob Heller, who looked more like a watch-charm than a newsie, peddled his *Worlds* and *Tellies* on the hills that front the William Penn Hotel and the venerable Nixon Theater. With his \$2 uke in one hand and his papers in the other, he did more business as troubadour than salesman. Shrewd beyond his years, young Jacob, one day to be rechristened Jackie, knew that in his voice he had a pay lode if it could be mined properly.

Neighborhood socials, outlying theaters and amateur contests were his media in the formative years. He detested newspaper selling and knew that the only way to throw off the shackles was to bring in the shekels. As he approached adolescence and found that if he wanted a lucrative corner he had to fight the bigger boys for it, he realized that along with his voice his biceps were expanding. So he tried boxing with the leading Pennsylvania fly-weights and licked them, much to his delight.

The turn in his affairs came when Eddie Cantor visited Pittsburgh in a show. A customer of Jackie who knew the comedian, induced Eddie to listen to the tiny news hawk. Jackie took one look at Cantor and shrugged his shoulders.

"Nu," he said, "he's no bigger than I am. What can he do that I can't?" Which must have reflected Eddie's own opinion, as the wide-orbed jester provided Jackie with funds for travel and ordered him to go to New York.

There he was to look up Jack Kriendell, then Cantor's manager. He did, and in his first long-pants suit, the only article except a toothbrush and a clean shirt that had been in the shabby bag he carried to the metropolis, Jackie found himself on the second night of his arrival singing in Tex Guinan's club.

There, as the world's first marathon stool-sitter, he endured for two months. Not wanting to be anchored, he moved about from club to club.

Chicago lured him in 1927, and he went West to sing choruses for Benny Krueger's orchestra at the Uptown and Tivoli Theaters. This went on for seven months, during which time Jackie became chummy with a pretty fair young fiddler in the Krueger organization. You may have heard of him. Stop me if you have. His name is Victor Young. He's good, too.

Heimweh attacked him then, and he trekked back East where a few squares of Mamma's coconut cake did wonders for his nostalgia. Back to Gotham he went for another round of nightclub and theatrical appearances, which went on until 1932. Then fate, in the form of Jackie's all-time idol, Ben Bernie, stepped in to alter the current of his life. Ben, the old postman, then playing at the Steel Pier, wandered to the 500 Club on his night off and became enamored of Jackie's style and personality.

He made a firm bid for the Heller services, brought his protege to Chicago, and there he has remained.

Jackie weighs 114 pounds and is five feet and an inch tall. He was born May 1, 1908, and his father, mother, three brothers and three sisters comprise his proud family. He is the essence of liberality, but smart about personal management. He lived for many years in the Squirrel Hill district of Pittsburgh—but if you think that was infectious, just try a fast one on him some time.



LITTLE JACKIE HELLER

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the thirty-fourth. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52 will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.

Little Jackie Heller is on the air every Monday, Tuesday and Friday at 5:15 EST (4:15 CST) over an NBC-WJZ Network

Favorite Stories of the Stars

My favorite anecdote" says EDDIE CANTOR, "concerns a pre-Christmas broadcast I made some years ago. At the conclusion of my program I broadcast a special appeal to all sons who were listening-in, urging them to go home and spend the holiday with their mothers.

"About a week after Christmas I received a touching letter from a little old lady from Waco, Texas. She wrote:

"Dear Mr. Cantor: I want to thank you for sending my four sons home to me for the holidays. I hadn't seen my boys for more than five years, for they were scattered all over the states. But each happened to be listening to your broadcast, and were so affected by your appeal that they immediately packed their bags and returned home to spend the holidays with me."

WALTER O'KEEFE, of the Camel Caravan, considers this his favorite:

About ten years ago I was a vaudeville fledgling, seeking to establish a reputation as a song-and-patter entertainer. Bookings were rather scarce, but that important detail didn't discourage Mrs. O'Keefe's little boy.

So far as I was concerned, the rainbow always was just around the corner.

After many months of small-time trouping, my big moment finally arrived. I was booked into a theater in Fort Wayne, Indiana, and my agent informed me that many vaudeville bookers would be at the theater to catch the act. If I scored a hit I would become an established vaudevillian—if I flopped it would mean the end of my dreams. I rehearsed my song numbers with the theater

orchestra a score of times in an attempt to insure the success of my songs. The rehearsals seemed flawless, and it was with the greatest feeling of confidence that I opened the show that night.

What happened was terrific. The orchestra suddenly went crazy. I never heard so many sour and off-key notes in my life. It was impossible to sing under the circumstances, but I stuck it out to the awful end.

I walked off to the horse laughs and jeers of the audience.

Backstage, I attempted to find out what had caused the debacle. A kindly old stage hand finally tipped me off. "Say, son," he whispered, "the orchestra did that on purpose. Every man in the pit is a member of the Ku Klux Klan. Your name is O'Keefe—so figure it out for yourself!"